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The Music Magazine

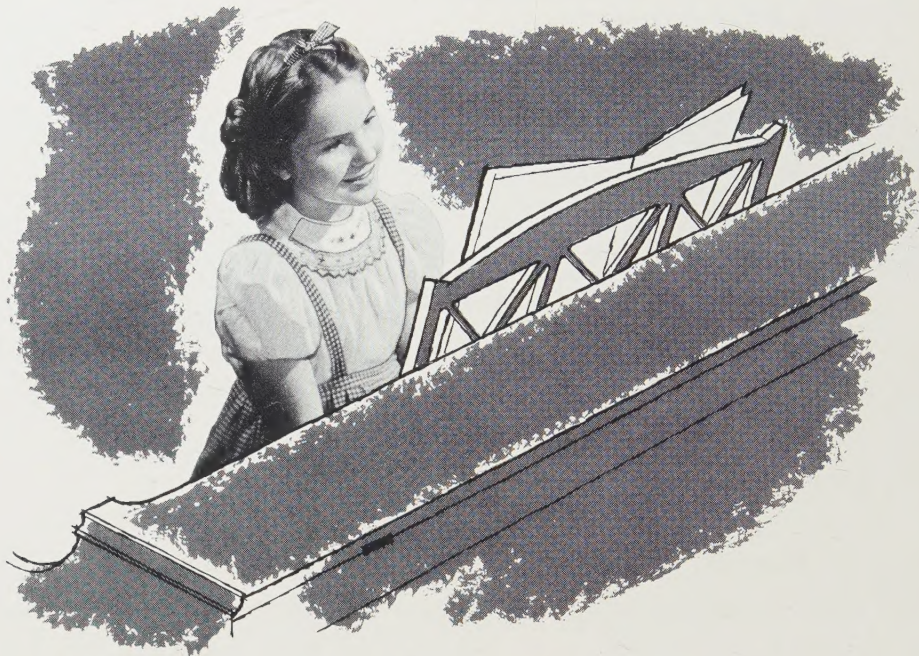
February 1957 / 40 cents



Candlelight Concerts in Colonial Williamsburg

See Page 11

Mary lives in a \$12,500 home



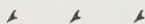
Mary's parents are typical piano "prospects". They are not poor, but they are far from rich.



In eleven years they will actually *own* their \$12,500 home. They have one of "the three" small cars. And other things in proportion.



In their circumstances, what price *should* Mary's parents pay for Mary's piano?

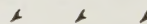


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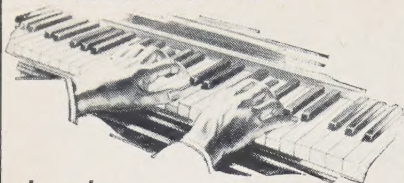
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ETUDE

THE MUSIC MAGAZINE

February
Vol. 75

Founded 1883 by
Theodore Presser

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Musical Oddities

By **NICOLAS SLONIMSKY**

HALF A CENTURY after Chopin's death, there was found among the family papers a poignant document — Chopin's scribbled message: "As this earth will suffocate me I implore you to have my body opened so that I would not be buried alive."

The note was in good French, except for the omission of two words: a conjunction and a negative particle: "Comme cette terre m'étouffera je vous conjure de faire ouvrir mon corps pour (que) je (ne) sois pas enterre vif."

There was an oblique indication confirming the authenticity of Chopin's note: a tragic incident in the family of his friend, George Sand. Her baby brother had died rather suddenly; after burial the family conceived the idea that the child had been buried alive. The father rushed to the cemetery and had the body exhumed; there was no sign of premature burial, but the episode produced a deep impression on George Sand, and it is conceivable that she had told the story to Chopin.

Thus Chopin's dying hours were colored by a morbid detail that seemed to add an essential characteristic of his personality. It was therefore a shock to Chopin's biographers when further investigation revealed that the handwriting, shaky as it was, was not Chopin's, but his father's! Furthermore, there was discovered a significant letter by Anton Barczynski, husband of Chopin's sister, written at the time Chopin's father died in Warsaw in 1844. It contained the following lines: "During the last moments of our father's life, his vivid imagination conjured up all kinds of fears, and he begged us that his body should be opened after his death so as to prevent the hideous fate of awakening

in his grave."

A comparison was made between the handwriting of the note and the known specimen of manuscript letters of Chopin's father. The similarity was close if not decisive; it should be remembered that the note was written under great stress by a very sick man, and that the characteristics of handwriting might have changed greatly. Then there is the consideration of two missing words. Could a native Frenchman have omitted these words? The answer seems to be in the affirmative. Chopin's biographers are once more faced with the necessity of revising the story of Chopin's death.

Despite the great demand for his teaching in Vienna, Leschetizky gave lessons only in the afternoon, usually from 2 to 5 o'clock. His pupils paid him for each lesson, always in gold; they were instructed to deposit the gold coins silently on the piano. When he was married to his second wife, the famous pianist Anna Essipova, there were six grand pianos in his house: two in the lesson room, one in the reception room, one in the salon, and one each in the private studios of Leschetizky and Madame Essipova, on the second floor. The rooms were widely separated, and, with the doors closed, practicing and lessons could go on simultaneously without interference. In the last 15 years of his life, Leschetizky suffered from gout and rarely practiced himself, but he could still play brilliantly to demonstrate a technical point to his students.

The Polish nobleman and composer of operas, Michael Zawery Franciszek Jan Poniatowski (1816-1873) was a nephew of Napoleon's Marshal Poniatowski and a friend of

Napoleon's nephew, Napoleon whom he followed to exile in England after the proclamation of the French Republic in 1870. At the performance of Poniatowski's opera "Pierre Medici," Rossini, who was present, was asked what he thought of the music. "Prince Poniatowski's opera cannot be judged upon a single hearing, and I have no intention of hearing it again," was his reply.

In appreciation of services rendered by the Poniatowski family to the Napoleonic Empire, Napoleon made him a Senator. When Poniatowski wrote a letter to Auber, addressing him "Mon cher collègue," Auber remarked: "Collègue? Je suis pas cependant sénateur."

From a poster announcing an opera performance in Perpignan: "The rôles of thieves will be played by local amateurs."

When Italo Campanini sang Lohengrin in London, the swan failed to appear; then Campanini went on the stage, and said: "The swan being detained, I had to come on foot." This was long before the famous episode with Leo Slezak, when the swan departed without him, and he inquired: "When does the next swan leave?"

THE END

ETUDE, the music magazine

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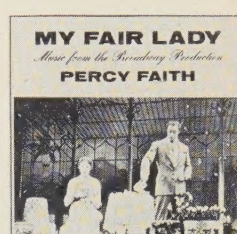
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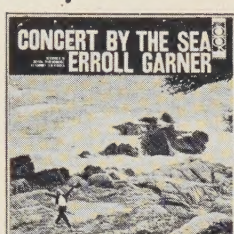
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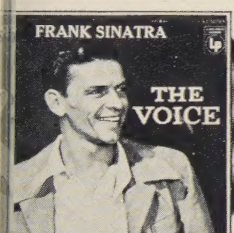
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Andre Cluytens, one of the two conductors of the Vienna Philharmonic on its recent initial tour of the United States, will be among the guest conductors of the New York Philharmonic-Symphony Orchestra during the 1957-1958 season. Maitre Cluytens succeeded Charles Munch as permanent conductor of the Conservatoire Nationale in Paris in 1949. In the summer of 1957 he will conduct "Parsifal" and "Die Meistersinger" at Bayreuth.

Ernest Krenek and **William Bergsma** will be guest conductors during the Contemporary American Music Symposium to be conducted in May at Illinois Wesleyan University, Bloomington, Illinois. This event will be the sixth annual contribution of the school of music to the University's contemporary Arts Festival. The symposium will include student and faculty performances of compositions by Krenek and Bergsma.

The **Fromm Music Foundation** of Chicago will again offer a \$300 award to the "most promising" composition student in the classes of composer **Darius Milhaud** at the 1957 Aspen Music School, Aspen, Colorado. Also the Music Associates of Aspen announce that the National Federation of Music Clubs will offer an annual scholarship of \$300 toward tuition for summer study at the Aspen School to a student of a stringed instrument. Applications should be addressed to: Dean Norman Singer, Music Associates of Aspen, 161 West 86th St., New York, N. Y.

Lazar Weiner's new opera, "The Golem," was given its première in White Plains, New York, on January 13. The opera had been commissioned by the Opera Theatre of Westchester.

The **San Antonio (Texas) Chamber Music Society**, in the second concert of its fourteenth season last November, presented the Juilliard Quartet of New York City. That this group has had such a fine record of accomplishment is indicative of the widespread interest

in this form of the Musical Art. Many similar ensemble organizations are active in all parts of the country.

Renata Tebaldi, who makes her first Metropolitan Opera appearance this season on February 21 in "La Traviata," has been announced as the recipient of Italy's most coveted Musical award, the "Golden Orpheus." This honor is bestowed annually by a panel of Europe's most distinguished music critics and foremost conductors.

Henry Fillmore, noted band director and composer, died in Miami, Florida, on December 7, at the age of 75. He had a long musical career during the course of which he wrote dozens of band marches that attained great popularity. He was formerly a trombone player, and wrote the widely known trombone march, *Lassus Trombone*.

The **New York Philharmonic-Symphony Young People's Concerts** has been presented an award of merit by the National Federation of Music Clubs for "outstanding achievement in its crusade for Strings for the year 1956." The Philharmonic-Symphony had invited teen-age string players in New York City Junior and Senior High Schools to play with the orchestra at the final Young People's Concert of the 1955-1956 season. Because of the success of the project, it will be repeated at the final Young People's Concert on May 11, 1957.

Hans Barth, internationally known pianist, composer, teacher, inventor of the quarter-tone piano, died in Jacksonville, Florida, December 5, at the age of 59. He was widely known through his experiments with the quarter-tone piano; also he was skilled on the harpsichord. He made concert appearances in all parts of the United States and Europe. He was a member of the faculty of the Jacksonville College of Music.

Niels Viggo Bentzon, Danish composer, is scheduled to arrive in this country in February to attend the première and recording of his *Pezzo Sinfonico*,

commissioned by the Louisville Symphony Orchestra. Mr. Bentzon also give a number of lecture recitals throughout the country, featuring own compositions as well as contemporary Danish composers.

The **Philadelphia Orchestra**, conducted by Music Director **Eugene Ormandy**, will make its fifth transcontinental tour this spring from May 7 to June 2. This will follow a two week eastern tour beginning April 22 and ending with the four days at the Arbor (Michigan) May Festival. The transcontinental tour will include cities in 14 states for a total of 24 concerts.

Harvard University music department in December conducted a three day festival to honor the opening of the Eda Kuhn Loeb Music Library. The program included a performance of Monteverdi's "The Coronation of Poppea," by the American Opera Society.

Louis Kaufman, international known violinist, began his American season in December with a series of three concerts of Baroque concertos in Los Angeles with the Kaufman Chamber Orchestra. Prior to this he had just completed his eighth consecutive European tour, during which he played in London the Walter Piston Violin concerto twice with the London Symphony for the BBC Third Programme, and gave the première of the revised version of the concerto by Robert Russell Bennett with the same orchestra conducted by Bernard Herrmann at the Royal Festival Hall.

Guido Cantelli, brilliant young Italian conductor, protégé of Arturo Toscanini, was killed in the crash of an Italian airliner on November 24 near Paris. He was on his way to New York City where he was scheduled to conduct the New York Philharmonic-Symphony Orchestra in three concerts in that same week. Cantelli had been brought to the United States originally by Toscanini who had come to look upon him as a son. Dimitri Mitropoulos conducted the three concerts scheduled for Mr. Cantelli and at each he conducted the orchestra in Strauss' "Death and Transfiguration" in memory of the young maestro.

The musical events scheduled for inclusion in the program of the fifth annual festival of the arts in Alabama January 25 to February 16 include a concert by the Boston Pops Orchestra a recital by Artur Rubinstein and two performances by the Birmingham Symphony. One of the concerts will present Andres Segovia as soloist.

(Continued on Page 10)

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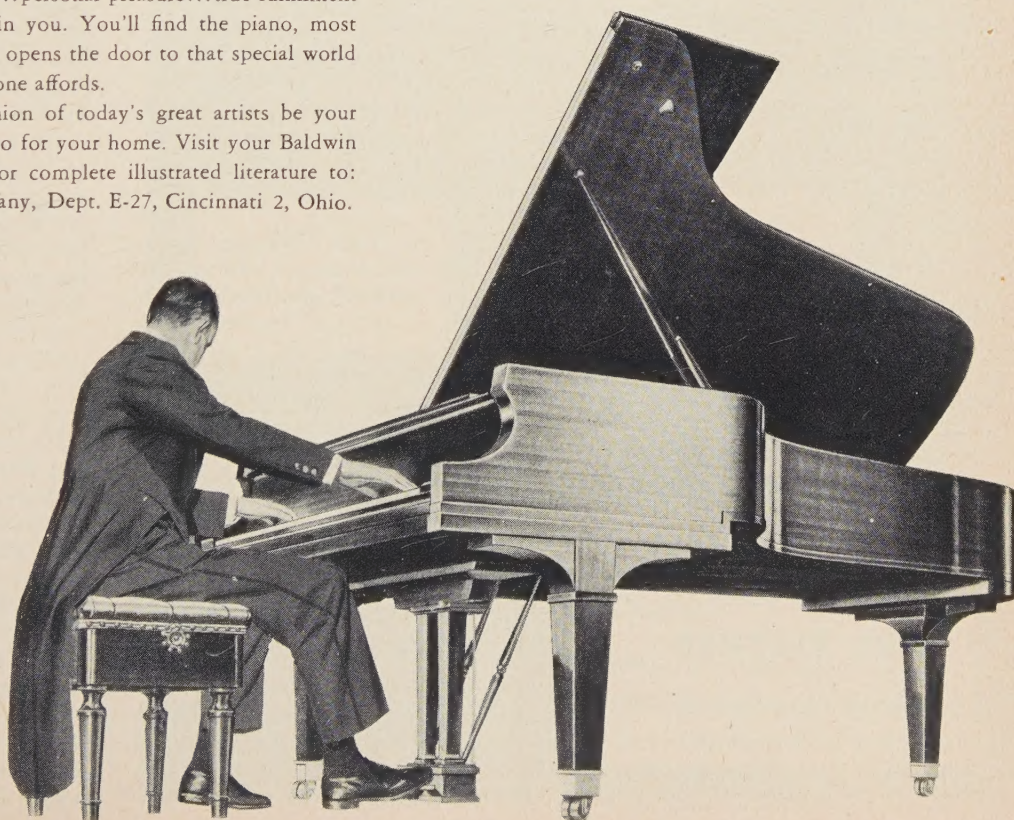
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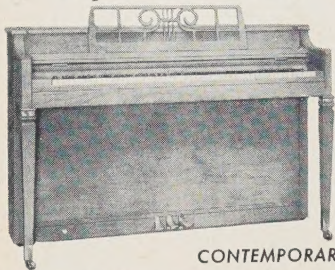
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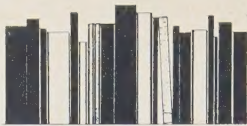
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THE BOOKSHELF

A Popular History of Music: From Gregorian Chant to Jazz

by Carter Harman

Reviewed by Dika Newlin

Beside the paper-backed mystery stories on the newsstands appear, these days, books of a "cultural" character, like this entry by *Time's* music editor. But the reader who picks it up by mistake for the latest Mickey Spillane may still encounter a few mysteries within its covers. Certain characters appear under false names—Hugo von Hofmannsthal uses the aliases of Hofsmantal and Hoffsmantal. Misleading clues are planted—Webern (killed at Mittersill) was, we are told, shot in Vienna. The biggest mystery is why some *Time*-style research did not eliminate such errors from what might have been a helpful work within its limitations of scope.

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The World of Opera

by Robert Lawrence

Reviewed by Dika Newlin

In breezy fashion the popular quiz-master of the Metropolitan Opera broadcasts reviews many aspects of opera: repertoire, traditions, singers and conductors (largely luminaries of the past 25 years no longer regularly active in opera), producers, management, audience, critics, workshops, and festivals. His approach will doubtless appeal to the more uncritical opera fan, though the seasoned reader will often be irritated by careless mistakes (for instance, Irmgard Seefried turns up as "Irmgaard Seyfried"). Mr. Lawrence is liberal with personal opinions (often disputable) throughout. There are 16 pages of illustrations drawn largely from Metropolitan files (a few from other opera houses).

Thomas Nelson & Sons

\$3.50

Beethoven Encyclopedia

by Paul Nettl

Reviewed by Richard Franko Goldman

Dr. Nettl's "Beethoven Encyclopedia" is an interesting and useful companion to standard biographies or studies of the master. The title, however, should not mislead the public to expect a mon-

umental compilation; the book would be more clearly described by the of "Dictionary," "Handbook" or "Companion." It is a rather curious but fascinating assortment of entries, ranging from short critical essays under headings as *Symphonies*, *Piano Sonatas*, *String Quartets* and *Concertos*, through capsule biographies of most of the people who had any contact with Beethoven, and on down to miscellaneous information such as Beethoven's hygiene habits (under *Bathing*, etc.), athletic proclivities (under *Hiking*, etc.), or attitude toward noxious insects (under *Vermin*). It is the ideal volume for ready reference if one wishes to refresh one's memory of Anna Luise Barb, Keglewich (see Entry: *Women*), identify Ignaz Umlauf.

Dr. Nettl's scholarship is unquestioned, and most omissions or inaccuracies in this volume will be noted only by the most careful Beethoven scholars and musicologists. I have been unable to find references to a few of Beethoven's smaller pieces, and found myself somewhat handicapped also by the lack of an index of headings. One must perforce browse through the book, in many instances, in the hopes of coming upon the specific information one seeks. The rather sketchy over-all chronology given as an appendix; it is curious that in a book so full of facts as this there is nowhere a full list (chronological or otherwise) of Beethoven's works.

One should judge this book, however, for what it is rather than for what it is not. As an accessory volume in a library or private collection, it will provide both pleasure and information in an easily accessible format.

Philosophical Library

\$6.

Shaw on Music

Selected by Eric Bentley

Those who are addicted to the sharp but human wit of the great Irish philosopher, critic and dramatist George Bernard Shaw will rejoice in possessing this little book. Shaw was regularly engaged as a music critic on the London "Star" from 1888 to 1890 and on the "World" from 1890 to 1894. His collected criticisms make four sizeable volumes. In 1898 he wrote his much discussed and very distinctive book, "The Perfect Wagner etc.," and continued to write articles about music, throughout much of his vivid and many-sided life.

These sparkling essays, although addressed to a British audience, are so ed with wit, wisdom and information universal interest that American ders find them as worth while if they had been written yesterday. e book is in the "Doubleday Anchor ies" and is one of 307 pages. bleday and Co. Inc. \$95

The Oboe

by Philip Bate

Reviewed by Richard Franko Goldman
This is the second in the Philosophi- Library's series "The Instruments he Orchestra," written to provide the rested player—whether amateur or fessional—with a history of his in- ment as well as brief notes on play- techniques.
The author, who is Senior Music Pro- per for the BBC Television Service, one of the world's most notable col- lions of woodwind instruments, and s evident that woodwinds, both his- cal and contemporary, are his con- ing interest. There is little one ds to know about the oboe (except y to play it) that is not to be found Mr. Bate's thin volume. The book s not treat of the use of the oboe other words, it does not do what se, for example, does so well) but does cover details of construction. ustical peculiarities, evolution of hanisms and techniques and so on. also contains an extensive bibliog- hy on the oboe which should be of at interest to devotees of the instr- nt.
This is a book of very special inter- but it should at least be brought the attention of oboe players and odwind teachers.
Philosophical Library \$6.00

Handel
Documentary Biography
by Otto Erich Deutsch
During the last decade so many ex- tionally fine musical biographical ks have appeared that the literature music has been greatly enriched. ese books have represented years and rs of patient research upon the part musicologists in ransacking the rces of reference in the libraries and hives of the world. Deutsch's 942- ge volume is a towering example of s kind of achievement. But this work y no means the achievement of one n. Deutsch was, so to speak, the mmander of a small army of musical avators who delved into all avail- e musical sources—documents, let- s, programs, newspaper notices, ad- tisements, poems and so on.
From the first item in the book, which a copy of the marriage register of the

Church of St. Bartholomew in Giebich- enstein April 23, 1683, which reads, "The noble, honourable, greatly re- spected and renowned Herr Georg Haendel, duly appointed Valet to the Elector of Brandenburg, with the maid- en Dorothea, my daughter—" (the bride's father was the pastor) to the last entry giving two anecdotes of Han- del, the interest is kept up, not by the comments of the compiler, but by the lively incidents in Handel's life as in- stanced by the great variety of his ac- tivities in many diverse directions, as shown in contemporary records.
One can open this lengthy book al-

most anywhere and find some pertinent paragraph throwing new light upon the life of this tempestuous and very human personality. Handel, whose name ap- pears in English publications as George Frederick Handel, was baptized in Ger- many as Georg Friederich Handel (pro- nounced Gay-org Fre-der-ich Hayn-del). His name was also spelled Hendel (pro- nounced Hayndel). There is an aura of the magnificence about his career which few other composers have enjoyed. Every public and college musical li- brary should possess this "last word" authoritative life on the master.
W. W. Norton Co. \$10.00



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COMPETITIONS

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American Guild of Organists 1956-1958 National Open Competition in Organ Playing; preliminary contests to be held by local chapters, with semifinals to be held at Regional Conventions in 1957. Finals at 1958 Biennial Conventions in Houston, Texas. Details from American Guild of Organists, National Headquarters, 630 Fifth Avenue, New York 20, N. Y.

Fifth Annual Student Composers Radio Awards sponsored by Broadcast Music, Inc., and BMI Canada Limited. Awards totalling \$14,000. Deadline February 15, 1957. Details from Russell Sanjek, Director of SCRA Project, Broadcast Music, Inc., 589 Fifth Avenue, New York 17, N. Y.

Pennsylvania Federation of Music Clubs nineteenth composition contest, 1956-1957. Awards of \$50.00 in each of three classes: 1. A Song for Wedding; 2. Two Strings and Piano; 3. Piano Suite (3 numbers). For native or resident Pennsylvanians only. Closing date March 1, 1957. Details from Mrs. M. Jack London, 5627 Callowhill Street, Pittsburgh 6, Pennsylvania.

The Church of the Ascension annual anthem competition. Award of \$100 with publication and first performance at an Ascension Festival Service May 27, 1957. Deadline March 1, 1957. Details from Secretary, Anthem Contest, 12 West 11th Street, New York 11, N. Y.

Mu Sigma, honorary music society of Washington Square College and Graduate School of Arts and Sciences of New York University—second annual composition contest. Winning work will be played in May 1957 at the Marion Bauer Concert. Deadline: December 1, 1956. Details from Mu Sigma, Room 318 Main Building, New York University, New York 3, N. Y.

Queen Elizabeth of Belgium International Competition for composers. Two categories: (A) Symphonic works, and (B) chamber works. Awards class A, \$3,000; \$1,500 and \$1,000; Class B, \$2,000; \$1,200; and \$800. Deadline March 1, 1957. Details from M. Marcel Cuvelier, Directeur General du Concours musical international Reine Elizabeth de Belgique, Palais de Beaux-Arts, 11 Rue Baron Horta, Brussels, Belgium.

International Aspect of Folk Music

by Bruno Nettl

WE TEND to think of folk music as something which sets the countries of the world apart, as something national in character. The international aspect of folk music has often been neglected, but, as a matter of fact, the countries of Western civilization have a great many folk songs in common. The American Children's song, *When I was a Lassie* is just a version, with different words, of the German *O Du lieber Augustin*. Folk tunes are like traveling salesmen, wandering from place to place, leaving their goods here and there. But in each home, the goods are put to use in a different way, according to the taste of the family. Some salesmen, of course, don't succeed in leaving anything, if it's not what the people want. As a folk tune was passed from country to country in Europe, it left a version in this village, another in that. And in each place the tune was molded to the musical personality of the people. Taking on the traits which characterize the songs of each particular group, it became integrated into the folklore of each country. Thus a folk song tends to exist in many different versions, or "variants," rather than in one standard form.

In a recent anthology of folk songs, *"Europaischer Volkslied"* (Arnold Volk Verlag, Cologne), Walter Wiora, an authority on German folk song, shows many versions of songs which have spread over the continent, each typical of its adopted home. In one song, the English variant is smoothly-flowing in the Dorian mode. The Hungarian variant has the vigorous rhythms and syncopations which we know from the music of Liszt and Bartók. The Spanish tune is rollicking, dance-like, with ornaments, and in the typical minor. The Rumanian version has the irregular rhythms of the Balkans and an oriental-sounding minor second at the end.

Wiora's book contains a wealth of this kind of comparison and makes us aware of the essential unity of European folk music. In doing this, it tends to understress the great variety of styles, but it nevertheless offers a good over-all survey of European folk music.

Professional Folk Singing

Most people know folk songs from commercial records, sung by professional artists like Burl Ives, John Jacob Niles, and Susan Reed. These singers perform the songs musically and expressively. But we should be aware that learning about folk music from them is a bit like being introduced to Borodin through "Kismet," or to Tchaikovsky by way of Freddy Martin's version of the *Nutcracker Suite*. Not that there is anything wrong with these popularized versions; they simply are different from the composers' own versions, but they are arranged so that people who duck when they hear the name Tchaikovsky would get to hear them in spite of themselves. It's the same kind of thing with folk songs sung by professionals.

Professional folk singers perform the songs in a way which is palatable to the sophisticated listener. But in order to do this, they have to arrange the songs. The songs are collected from musically untrained members of folk communities on the farms and villages, whose performances simply would not be acceptable to critical urban listeners (Continued on Page 62)

CANDLELIGHT CONCERTS IN COLONIAL WILLIAMSBURG

VISITORS to Colonial Williamsburg in the fall season are able to enjoy a treat not given to the usual tourist visitor in the summer time: the opportunity to attend candlelight concerts in the Governor's Palace. These unique events are presented just as they were in Colonial Days. In fact, when the string ensemble appears on the stage in the authentic picturesque garb of those early Colonial Days, one can easily imagine that he is living over again a musical evening such as was common in those times. The keyboard instruments themselves emphasize the illusion, for they are the authentic instruments of the period: one a harpsichord made by Jacobus Kirckman, London, in 1762; the other a pianoforte by Muzio Clementi, London, 1790.

Every Thursday evening during October and November, guests convene in the magnificent Ballroom of the Governor's Palace and enjoy a program of eighteenth century music by a "company of musicians." These are truly "candlelight" concerts, for with the exception of the small electric candlelights on the music stands, all of the illumination is from candles. The ensemble shown on the cover of this issue presented the concert last October when your editor was among the assembled guests.



Costumed "company of musicians" present music of 17th and 18th century composers at a weekly candlelight concert in the Ballroom of the royal Governor's Palace in restored Williamsburg, Virginia.



Cary McMurran (left), director of the Palace orchestra, playing the pianoforte, made in 1790, and Arthur Rhea (right), playing the harpsichord, made in 1762.



A costumed ensemble from "The Common Glory" orchestra presents a late afternoon garden concert on the Bowling Green of the Governor's Palace Gardens. This concert (one of a series held in the summer of 1955) was part of Colonial Williamsburg's educational program.

DON'T SHY AWAY FROM ADULT BEGINNERS...

by Eugenia Eason

HOW enthusiastic are you, piano teacher, when an adult who has never studied before asks you, "Am I too old to learn?" Scarcely a week passes that I am not confronted with such a question, followed usually by the sincere assertion, "I've always wanted to learn to play the piano!" My invariable reply is an enthusiastic, "Why don't you? It will be the most fun you ever had!"

If the inquirer is indulging in a bit of wishful thinking, that is about as far as the conversation gets. If he shows genuine interest, I assure him that any one with ten fingers and normal intelligence can learn to play the piano if he really wants. Really wanting to is the most important requirement.

No one is ever too old to learn. One of the most gratifying signs of the times is the de-bunking of the old theory that one's formal education is finished with a high school diploma or a college degree and that only school teachers need to pursue further "book learning." In recent years, there has been an increasingly wide-spread interest in piano instruction among adults. An average of about 25% of my students the past eight years have been adults, many of them starting from scratch. Piano teachers in all parts of the country report a similar high percentage of adult students.

At the beginning, it is wise to outline for each student as clearly as possible what he can expect in the way of progress. I try to make it clear that there is no short cut to good piano playing, but offer encouragement by explaining that the many good methods now available for adult beginners progress much more rapidly than the standard courses for young beginners. This serves as a satisfactory answer to the customary question, "Do I have to start off with scales and kid stuff?" Scales, yes, but never an overdose—concentrating on structure and basis or melodic themes and chord formations rather than ceaseless drill work for skillful execution of the scales proper. There is no need for a teacher to feel that by so doing, she is sacrificing her own high teaching standards. Remember, these students have no artistic aspirations. They simply want to learn to play for their own pleasure.

The question, "How long will it take me?" is more difficult to answer. Curb the desire to be scornful of such a question by replying, "Why, it took *me* fourteen years!"

What they mean is, "How long will it take me to learn to play well enough to enjoy it myself?" It is impossible to say earlier than six months after study begins how long it might take a student to learn to play well enough to satisfy his own ambitions. It depends on a number of things—first of all, the sincerity of his desire to learn, his capacity for work, and whether he is willing to make the time for regular practice. (One of my students, who is vice-president and plant manager of a large chemical company, gets up at five-thirty every morning and practices an hour before he has breakfast with his wife and three children.)

As near as possible, it is wise to teach them the kind of music they want to play. For those who are interested only in popular music, progress is more rapid, but it is more difficult to learn in the beginning. I try to prepare them for this difficulty, shattering any illusions of learning to play piano in ten easy lessons and at the same time assuring them that after ten lessons, they will be over their biggest hurdle. My advice to those who are interested only in playing popular music is that a combination of the two methods, for the first year at least, makes for more independence and better popular playing. If they insist on no classical work of any sort, I still give them Hanon studies to help limber up stiff fingers. I warn them not to expect to be turning out inspired renditions of Debussy's *Clair de Lune* or the Chopin A-Flat Major Polonaise by the end of the first year. However, such ambition is rarely the case with adult beginners. They have learned that most worthwhile accomplishments require long and concentrated effort. They are in no particular hurry as long as they enjoy their lessons.

It is well to warn the adult beginner that, as in all other learning processes, he will strike occasional plateaus when he feels that he is making no progress. Such plateaus are generally followed by a sudden sharp sense of definite progress. There will be discouraging moments when he feels that he is actually going backward instead of forward. Paradoxically, these sensations of retrogression are usually signs of progress, too.

Caution him, also, that there will be frustrating periods because of lack of time to practice. Ironically, the busiest people are usually the ones who do something about their ambitions to learn to play the (Continued on Page 52)

Singing on Television

An interview with Lois Hunt as told to Rose Heylbut

A thorough Pennsylvanian, Lois Hunt was born in York, and brought up in Philadelphia. The girl's marked musical talents were encouraged by her mother, herself a capable violinist; nevertheless, young Lois was given a general academic education, with special training at the Philadelphia College of Dentistry. She is a registered dental hygienist, and keeps her license. Her earliest musical studies were pursued in Philadelphia, where she became a private pupil of Mme. Marian Freschl. In 1946, she came to New York, continuing her studies under John Howell. In 1949, Lois Hunt won the Metropolitan Auditions of the Air, and thereafter assumed leading rôles with the Metropolitan Opera. Miss Hunt's successful appearances in opera, concert, radio, and television have earned her national acclaim.—Ed. Note.)

"SINGING FOR TELEVISION is not quite the same as singing in other media, and requires a number of adjustments. Fortunately, these are not of a strictly vocal nature. No deviations should ever be allowed to creep into one's basic vocal technique. The adjustments one needs to make, grow out of the demands of TV production and reflect its limitations as well as its almost magical possibilities.

"The selection of singers for TV contracts may be said to resemble Broadway type-casting in that producers prefer not to train candidates; rather they choose persons whose equipment (whether by nature or by experience) already fits the work. And the most desired quality is not vocal or even musical; it is the ability to stand up before cameras and microphones and send out an impression of freshness, of unself-conscious naturalness. Certainly, poise and assurance are needed in all forms of public performance; what makes TV different is the fact that it brings the performer closer to the audience. There is no stage, no proscenium arch, no distance; everyone occupies what is called a front row seat but which is actually nearer to the performers than any seat in any theatre since Shakespeare's day. Knowing that his hearers are constantly in a position to look into his mouth and down his throat, produces sensations which the singer needs to overcome. Thus, the first adjustment to the demands of TV concerns the acquisition of poise—not a superficially imposed nonchalance, but a deep calm, surety, and fortitude within one's own nature.

"How that is to be achieved is probably the work of a lifetime, involving faith, philosophy, mental and emotional control. One needs to be relaxed—provided that relaxation is not presented as a fetish which makes one the more tense! It is also helpful to know exactly the

sort of tests and problems one will encounter in television work.

"First, you must familiarize yourself with the fact that whatever you are, whatever you think and feel—or fear or worry about—comes through those merciless TV cameras. Some of the chief difficulties are these: wandering eyes, that dart here and there, trying to pick up clues as to how one is doing and that show up on the screen as a sort of nervous flitting; the forced, artificial smile that so often results from not really hearing what goes on around you—and when the cameras are on you, you don't always hear; not knowing what to do with one's hands (a problem which causes many TV shots to stop at the waistline). Once you know what the dangers are, you feel better prepared to deal with them.

"Another great problem for the TV singer is the avoidance of mouthing one's words. This, to a large extent, is an American problem. Though we all speak English, our regional manners of speech can often give rise to difficulties. Many mid-Westerners (and I refer to them solely by way of example) tend naturally to speak without moving their lips, without

properly opening their mouths, and thus sending the voice through the nose. Once this basic defect has been pointed out, they try to get over it by going to the opposite extreme and moving their mouths too much.

"Though we enjoy the advantages of free speech, we don't speak freely! Through self-consciousness of possible speech defects, we tend to keep our speech small as to impact, which is just the opposite of the Italian volatility. One of the vocal teacher's greatest problems is to inculcate natural speech ('sing as you talk') and, at the same time, to work against such naturalnesses as affect not only vowel sounds but general resonances. The singer who is free both of speech mannerisms (Continued on Page 56)



Lois Hunt as Musetta in "La Bohème"



*I*mpressions of musical education in the United States

by Masao Hamano

IN THE YEAR 1955, at the cordial invitation of the State Department, I visited the United States from the beginning of October to the last day of December. During that time, I had many occasions to observe the actual state of musical education in the United States, and to talk with those connected with the work.

Since 1949 I have been in charge of the guidance and administration of musical education of the Tokyo Metropolitan Board of Education, and I have found many problems to solve in the field. This is because in Japan, unlike the other arts, music which is based on the musical scale of Europe does not enjoy a long history and tradition, so that school music education is far from perfect. Therefore, I expected much of the inspection tour. However, this three-month tour was not long enough; but I did learn a great deal from observing the actual aspects of

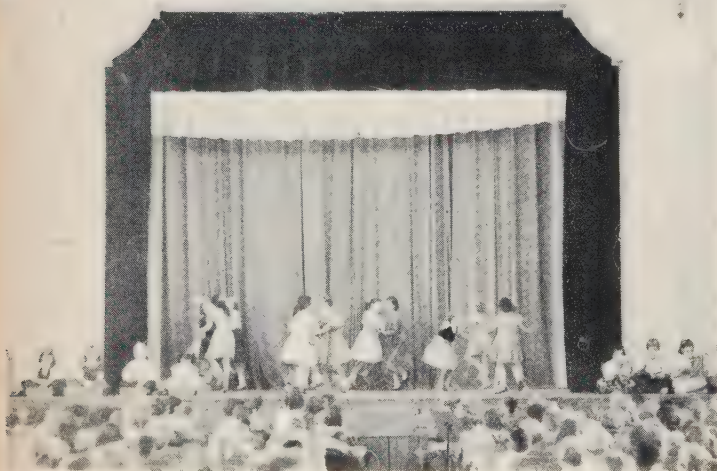
system is established in the whole land. And in almost all districts, the schools under the 6-3-3 system have ten music lessons a week, of fifty minutes each. But in America, such a uniformity is not seen: in one place, four lessons a week, of twenty minutes each; in another, five lessons a week, of fifteen minutes each; in another, three or five lessons a week, of thirty minutes each. It seems therefore, that the teaching method of music differs greatly according to states or cities. So I tried as far as possible to grasp the general situation and to form impressions of music education in America.

What impressed me greatly in the teaching of music in the elementary school, is that activities in the classroom are all performed in a pleasant atmosphere. Especially in the program of the lower classes, we found a lot of folk dances and rhythm activities, together with vocal and instrumental music and appreciation; thus it becomes as it were, musical recreation. This method tends to develop in children musical taste and ability in a natural and pleasant atmosphere. The morning music assembly at an elementary school in Philadelphia, the music lesson at Attached Kindergarten of the Ohio State University, the rhythm activities at an elementary school at Newark, New York, the Christmas meetings at many schools in Dallas which I attended under the guidance of Miss Marion Flagg—all these have now become dear memories to me.

In Japan, there is often too much distance between teacher and pupil, but in America, they are always very friendly with each other, which, I believe, is of great help in the teaching of music. Again, the fact that the period of one lesson is shorter, but more frequent than in Japan seems to make a music lesson pleasant, and at the same time, to be very practical and conducive to learning on the part of the pupil.

Speaking of practicality, at the meeting for the study of the teaching of music which took place at Newark, New York, discussions were chiefly directed to those problems of materials or pupils' activities which were sure to be of immediate use to the teachers who joined the meeting. In Japan, we often debate for hours on the teaching of sight-singing, saying, for instance, "Which should we take, the fixed Do or the movable Do system?" but here, whether it involves flute playing in Philadelphia or song flute in Omaha, the problem is treated very practically.

(Continued on Page 43)



Folk Dancing in music assembly, Franklin School, Philadelphia.

musical education in some sixty elementary and high schools throughout the country. I owe all this to the members of the Washington branch of MENC who made up my travel schedule, and to my new friends who welcomed me in various parts of the land.

What embarrassed me at first was that in America each state or city has its own educational system; for example, in Philadelphia a 6-3-3 system, in New York 8-4 besides 6-3-3, in Rochester 7-5. In Japan, the 6-3-3 schooling

Henry Cowell—

Musician and Citizen

by Henry Brant

IS FITTING indeed that the present series of essays on American composers should include an account of a remarkable career and accomplishments of Henry Cowell—a distinguished creative musician who, perhaps more than any other, has come to be regarded by his fellow musicians as an authentic “Dean of American Composers.”

Henry Cowell was born on March 11, 1897 in Menlo Park, a town on the southern tip of San Francisco Bay in California. His father was Irish, his mother from an Irish-English family which had settled in the Middle West. Both his beliefs concerning education which even today would be considered highly progressive; as a result their son's schooling was most informal.

At the age of five the young Henry Cowell began violin lessons, progressing sufficiently within the next two years to enable him to make his debut at the age of seven in San Francisco. But less than two years after this child prodigy recital he gave away his violin and decided to become a composer. All practicing in this new field had to be done mentally, as the family was unable to afford a piano. “While my friends were practicing the piano for an hour a day I'd sit in my room and practice composing by listening to all kinds of sounds that came into my head.”

For a time the Cowells lived on the border of the Orient district in San Francisco. Here Henry Cowell had friends of his own age who could sing native songs from the South Seas and Asia; he also made the acquaintance of the Chinese opera during this period. Other musical influences of his childhood included an introduction to Gregorian chant through the organist of a Catholic church, the anti-romantic views of his violin teacher who would admit no music later than Mozart into his repertoire, and the vaudeville music which he heard with his mother at the Orpheum Theatre.

At the age of eleven he began his first opera. A battered old upright piano was acquired three years later, at which Cowell undertook a merciless program of experiments without any preconceived notions as to how a piano should be “properly” used. One year later in 1912 Cowell gave his second San Francisco recital, this one consisting of his own piano pieces, which were in some cases performed with the fists and forearms, and in others played by manipulating the interior workings of the instrument.

The next years were spent in Kansas, where Cowell supported himself and his mother, until her death when he was eighteen—one means of livelihood during this period came from finding, cultivating and selling rare wild plants. In 1914 a group of friends arranged to send him to the

University of California, where he received his first formal training in composition from Charles Seeger, although he had arrived with over one hundred works already to his credit. Henry Cowell attended classes for three and one-half years and became an assistant in the Department, but was prevented from matriculating because of his lack of a high school diploma.

Cowell served as an Army band leader during the first world war, after which he resumed his studies for two years at the Institute of Applied Music in New York City. From 1923 until 1933 he made an annual tour of the United States, playing his own piano music; he also made five European tours. At his European debut in Leipzig in 1923 the police were called in to quell the riot caused by one of his pieces; during the disturbance Cowell calmly continued at the piano, never halting his performance. During this initial period of making his music known Cowell was to have a rough time of it; a New York daily paper once sent out a sports writer to cover his recital, duly publishing the review on the sports page as an account of the bout between “Battling Cowell” and “Kid Knabe.”

However by 1926, the first shocks of his unorthodox approach to piano technique had died down sufficiently to permit an appreciation of what Cowell was attempting musically. A number of perceptive and influential musicians and critics came to realize his importance and offered him support. Concerts were arranged for Cowell in Europe by Artur Schnabel and by Béla Bartók, and by the painter Kandinsky.

In 1928 his tour took him to Russia, making him the second American musician to visit the USSR (Roland Hayes was the first). Despite the intense interest expressed in his music, the Russian audiences tended to react rather naively to Cowell's work, regarding him as a bizarre mixture of industrialism, Broadway and Wall Street financing. Two of his piano pieces, *Lilt of the Reel* and *Tiger*, became the first American music to be published in the Soviet Union. Both of these, incidentally, make extensive use of the fist, flat of the hand, one or two forearms, and harmonics—the last-mentioned to be played by stopping a bass string inside the piano at a precise point with one hand while striking the corresponding key with the other.

In 1931 Cowell was awarded a Guggenheim Fellowship which took him to the University of Berlin where he embarked on a substantial program of research in non-Western musical cultures.

Since 1932 he has been in charge of musical activities at the New School for Social Research in New York City. He has also taught in California at Stanford University, Mills College, and the University (Continued on Page 47)

Historical Aspects of Concert Programs

by **FELIX SALZER**

Dr. Felix Salzer of Queens College is one of this country's foremost exponents of the theories of the late Heinrich Schenker. These have been embodied in his "Structural Hearing," a penetrating analytic work in two volumes, published in 1952. That Dr. Salzer's interests in music extend beyond theory, is evident in the present article.

William J. Mitchell

IT IS little more than a hundred years ago that Franz Liszt dazzled the audiences of Europe with his great artistry and his stupendous technique. In reading the many contemporary reports about his playing, very few of us would not wish to have witnessed his incomparable art of projection which was admired by all musicians, even those who sympathized neither with his person nor with his artistic outlook. And yet, anyone who examines the nature of his repertoire and the kind of music that excited and moved the audience of those bygone days, must be surprised and bewildered, for he will feel a discrepancy and contradiction between the artist and the type of literature he performed. Here follow two of his programs, so very typical of that period:

LONDON—June 9, 1840

- 1 Scherzo and Finale from Beethoven's Pastoral Symphony
- 2 Serenade, Schubert
- 3 Ave Maria, Schubert
- 4 Hexameron, a set of variations by Chopin, Czerny, Herz, Liszt, Pixis, and Thalberg on Bellini's March of the Puritans
- 5 Neapolitan Tarantella, Liszt
- 6 Grand Galop Chromatique, Liszt

ZURICH—July 9, 1845

- 1 Overture to William Tell, Rossini
- 2 Andante from Lucia di Lammermoor, Donizetti



William J. Mitchell

- 3 Scena e Cavatina from Giovanna d'Arco, Verdi, sung by Lucrezia Rutschmann
- 4 Fantasia on motives from "Robert le diable," Meyerbeer
- 5 Andante and Variations from Beethoven's Sonata op. 26
- 6 Scena del delirio from Linda di Chamounix, Donizetti, sung by Lucrezia Rutschmann
- 7 Hungarian Melodies, Liszt
- 8 Serenade, Schubert
- 9 Grand Galop Chromatique, Liszt

A random sampling like this makes it clear that the conception of what constitutes a good or a bad program has radically changed during the past hundred years. Some of this music has long since ceased to appear on concert programs, other items are still performed, but only in their original context and their original setting. There can hardly be any doubt that such programs, if presented by any of our contemporary pianists, would be ridiculed by public and critics alike.

One could easily be tempted to make sweeping judgments, not only concerning particular items of such programs but in reference to the state of musical culture in general. Here, however, we touch on a strange and highly interesting discrepancy between programming standards on the one hand and the creation of great music on the other. In 1845, to choose a year at random and to mention the greatest masters only, Mendelssohn, Schumann and Chopin were at the height of their careers; Berlioz had written some of his most remarkable works; Verdi and Wagner ("Tannhäuser," 1845) had come to the fore with their earlier operas, etc. This was an era not only of superior creative output, but one which produced some of the most original composers, widely differing from each other and still representing their time most con-

vincingly. We must realize, therefore, that in any given period there is necessary interdependence between recreative standards and the capacity to create remarkable works. A period may produce great composers, while the public will demand performance of only the average products of the day, thus regarding concerts chiefly as opportunities for entertainment.

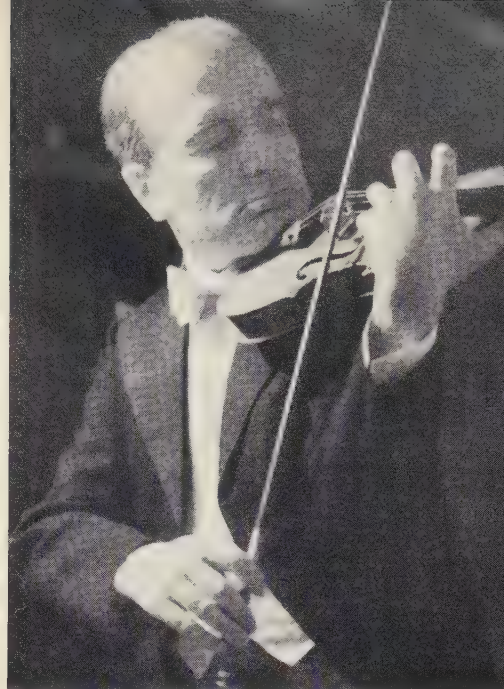
What, in particular, makes such programs, from our point of view, appear like a loose series of pieces chosen solely for the purpose of entertainment? There are several factors which contribute to this impression. First there is the lack of overall coherence; each piece stands for itself; it does not, of necessity, follow or precede any other. More specifically, one might object today to the absence of a work from the great piano literature of the period or the past, especially the absence of a complete Sonata. Only very seldom did Liszt or any other virtuoso publicly perform an entire sonata in those days. Instead, they followed the usual practice of playing single movements out of context. Stranger even is the rich assortment of operatic fantasies, virtuoso variations, pieces of an entirely core character and the predilection for transcriptions, not only of songs but of orchestral works.

However, this dismal picture of program making appears in a somewhat different light if we view some of its aspects from an historical perspective. Not that we ever could be expected to find such programs to our liking, but we might, through a historical approach, come to a clearer understanding of why such music was written and performed, and thus to a better appreciation of the problems of program building in those early days of the solo recital. Some may not realize, for instance, that Moscheles and Liszt were among the first pianists to present concerts consisting entirely of pieces played on the piano. This indicates that the public was not yet educated sufficiently to concentrate on one performer only; it thus must have taken considerable courage and conviction to introduce such an innovation. This brings us to another point, frequently overlooked, namely that the institution, "public concerts," is a relatively young one. Strange as it may seem, regular concerts in the presence of a paying public were not customary before the 18th century. (Continued on Page 46)

Bronislaw Huberman

THE TRIUMPH OF A GREAT PERSONALITY

by *Henri Temianka*



THE OTHER NIGHT, as so often before, the conversation turned to the subject of personality. Everyone tried to define it and no one succeeded. What is personality? Is it that elusive quality that compels the world's attention regardless of one's shortcomings? Is it the enablement of commanding the respect and love of those around you through what you *are* rather than through what you *do*? Was it perhaps the outward radiation of a man's hidden strength and convictions, unconsciously sensed by others?

As the debate waxed in intensity, my thoughts turned to the violinist Bronislaw Huberman. Although little known in North America, Huberman had been one of the most revered artists of the European concert stage for almost two generations. Like Paganini before him, he only had to announce: "Huberman will make his violin playing," and concert halls were sold out in a matter of hours. The devotion of European audiences to this extraordinary artist was unique. Women carried his photograph with them wherever they went. Princes and princesses, dukes and duchesses, statesmen and captains of industry could be found in the anterooms of the idolized violin virtuoso.

Huberman was born in 1882, near Warsaw in Poland, the son of a Jewish lawyer. At the age of twelve he played Johannes Brahms Concerto in Vienna, in the presence of Johannes Brahms himself, and the master embraced him after the performance. From this moment on, Huberman went from triumph to triumph, and his career as a prodigy was comparable to that of Yehudi Menuhin some thirty years later. When I heard Huberman for the first time, I was a mere boy, a budding violin prodigy myself. My excitement while waiting for the great man to appear on the stage was uncontrollable. Finally an invisible hand opened a door and Huberman stepped out on the stage. He did not walk; his flat feet shuffled along the floor. As he came closer I saw a small, balding man, with a bony head, a grotesquely protruding lower lip, and a big, impressively curved nose. He was flat-chested and had sloping shoulders. But the outstanding characteristic that

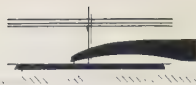
struck everyone the moment they saw him, were his eyes. He was as wall-eyed as any man I have ever seen. One eye looked in one direction and the other looked completely in the opposite direction. When he appeared to be looking at one person, he invariably was looking at someone else, as I was to discover later on when I met him.

Huberman hardly smiled as he acknowledged the audience's initial applause with a bow. He was intensely nervous and went through a number of agonizing motions before he could bring himself to settle down to the business of playing. First he produced a piece of rosin from his hind pocket and proceeded to draw the hair of the bow across it several times with unnecessary vehemence, surely a job that he could have done just as well backstage before the concert. Then he began to tune his violin, turning each peg. After he had tuned his violin thoroughly and loudly, he went back to putting on some more rosin, evidently oblivious to the fact that he had already done so. Then he repeated the tuning formula, producing sounds no member of the feline family could have improved upon.

Finally he appeared to be ready; he drew his violin up to his chin, at the same time striking out with his bowing arm. And in this self-same instant an incredible transformation took place. He had closed his eyes and he was no longer wall-eyed. He had raised his violin Heavenwards, and his whole body seemed to participate in this Heavenward upsurge. There was no longer a flat-chested little man with sloping shoulders. Huberman had become all spirit, a divine messenger of the world's greatest music. A wave of exaltation seemed to engulf him and his listeners alike.

At the end of the concert Huberman received a delirious ovation. No Clark Gable, no Frank Sinatra ever aroused greater enthusiasm among the bobby-soxers of our time, than did Huberman among adults and adolescents alike. In fact, to the people of that day, only thirty years ago, Huberman *was* Clark Gable. He achieved the incredible paradox of being grotesquely homely in repose and superbly beautiful in action. (Continued on Page 40)

NEW RECORDS



Grieg: Overture "In Autumn," Op. 11; "Old Norwegian Romance," Op. 51

Schubert: Symphony No. 6, in C Major

Grieg's is a small voice, personal and pure. The growing years confirm its delicate charm. His music, always original, has the true Northern nostalgia. It is monotonous; but what beautiful monotony! The present overture is unjustly neglected. Written at the age of twenty-two (in 1865) it was revised in 1888. The music is fresh and rich. Tinged with folk elements, as is usual with Grieg, it has sinew and healthy color. A bracing score. The "Romance" was first conceived for two pianos, in 1892. It is adroit and polished, but its variation design is perhaps (necessarily) rather conventional. All the familiar Grieg traits are here: sensitive modelling, sober taste, skill, the exquisite chromatic colorations favored by the composer. But the invigorating air of the overture is missing, the rough country simplicity is replaced by polish; for all its skill this is a slighter substance.

Schubert's Sixth should be better known. (How many modest masterpieces are neglected!) It has the singular grace and fancy of its author. The scherzo strongly recalls the minuet (so-called) of Beethoven's First. (A coincidence?) Beecham conducts immaculately, allowing for a few tiny cuts in the Schubert and an occasional gentle ritard at the conclusion of the symphony's sections. The Royal Philharmonic of London can be proud of its share. The recorded sound is faithful. (Angel 35339) —Bernard Rogers

Shostakovich: Symphony No. 10, in E Minor, Op. 93

Shostakovich is Russia's prime cultural export. His music is an "unclassified" asset; it has traveled long and well. The objective observer may view with detachment—or something else—the spirited auctioneering which greets each major production in this country. Its première here is considered a coup, and it would be ungenerous to grudge the pleasure and pride it brings to the top bidders. Shostakovich is by preference a musical muralist; he composes "big" works, and some of them are big in feeling and communication. This latest symphony is an example. Its lines are large, its moods impressive. Much of the earlier dross is gone, replaced

by a purer substance. The symphony favors the cyclic scheme; thematic transformation is a leading ingredient, especially marked in the first and third movements. Here the first five pitches receive adroit manipulation. The fine, simple horn subject based on a perfect fourth and fifth imparts expressiveness and sensitive tissue to all the late materials; from a mere ascending fifth is launched all the motives of the finale. Decidedly an impressive score, which grows with acquaintance. Karel Ancerl leads the excellent Czech Philharmonic through a compelling performance. (Decca DL 9822) —Bernard Rogers

Bach: "The Little Organ Book" ("Orgelbuchlein") The Church Year in Music. E. Power Biggs, organ

The Biggs version is out simultaneously with a performance by Carl Weinrich. Biggs plays the chorals from which these pieces were constructed and so the Columbia set is three records, as against two for Weinrich. Biggs is clearer, steadier and, at the same time, employs a less varied tonal spectrum. Weinrich is a somewhat more restless player though sometimes this is reflected simply in a lack of textural clarity. Recording is excellent. (Col. KSL 227) —Arthur Darack

Balakirev: "Tamar"

Borodin: "Polovetsian Dances"

Mussorgsky: "Night on Bald Mountain"

Cui: Tarantella

All except one of the Five are here; missing is the "success" of the band, Rimsky-Korsakov. (Yet he too is present—in reflection: "Tamar" was the purse which held the bright coins of "Scheherazade." Mussorgsky too remembered his guide—the "writing" motive of Pimen in "Boris;" the Persian Dances from "Khovanchina.") Borodin's tribute also is present. At third-hand—a long remove—the Polovetski fire has recently electric-warmed the fleshpots of Broadway. The mysterious, wilful taskmaster Balakirev is a figure in natural color out of Dostoevski. Indolent, brilliant and wayward, he was the Moses of Russian music. Others entered the promised land. "Tamar" has the essentials of a masterpiece: mood, color, balance, sensuous spirit, all are here in abundance. Formerly used as a ballet piece, the score rarely enters the concert hall. (Another offering to the Baal of repertoire.) A virtual

unknown is César Cui, whose conventionally correct Tarantella adds little to his vague reputation. Truly he is the little finger of the Mighty Hand! The vivid music of Mussorgsky and Borodin is too well known to need discussion. Like most of their works, these are composite products in which the labors of Balakirev and Rimsky are important. The jewel of this little collection is "Tamar," which of late shows a few welcome signs of decent recognition. The pieces are well played by Bamberg Symphony, under Jonel Halea. (Vox. PL 9530) —Bernard Rogers

Peggy Glanville-Hicks: "Sinfonia Pacifica"; Three "Gymnopédies."

Carlos Surinach: "Hollywood Carnival"

The flow of music from the disc side increases—gradually—and Mr. Glanville-Hicks is among the more vigorous and courageous of its authors. If a sense of inferiority drawn from the evidence of history, oppresses her, it boldly resisted in the "Sinfonia Pacifica." The score is forthright and sinewy, compact and competent. But the title is ambitious for a work of limited scope and range. True, it was composed, sketched, during a Pacific voyage, but what of that? Is this the ocean it launched—and sank—a thousand ships! Hardly. The composer states that her aim in this, as in other recent works is "to 'demote' the harmonic aspect of musical composition from its too dominant rôle." Whether that rôle is "too dominant" is a matter of opinion; its profound and mysterious influence is not a thing we "demote;" it has by means yielded all its secrets. However that may be, the music is briskly vigorous; rhapsodic and mostly linear in the central section. The finale, using a Hindu subject, would flourish in a night spot. The much earlier "Gymnopédies" are romantically conceived with sensitive textures, but are overlong. Mr. Surinach's is a Spaniard's commentary on Hollywood. His small ensemble of four winds and various percussions is used with easy skill. Whether he regards the celluloid heaven, or purgatory, with approval or amused tolerance is hard to say. He conducts the expert M-G-M Chamber Ensemble in all the music on this disc with high competence. (M-G-M Records E 3336) —Bernard Rogers

Mozart: Concertos Nos. 12 and 13 (K. 414 and K. 415) for Piano & Orchestra; Cor de Groot, Piano, Vienna Symphony Orchestra, Cond. by Willem Van Otterloo. (EPIC LC-3214)

Mozart: Concertos Nos. 6 and 11 (K. 238 and K. 449) for Piano & Orchestra; Hans Henkemanns, Piano, Vienna Symphony Orchestra, cond. by Bernhart Paumgartner. (EPIC LC-3226)

zart: *Concertos Nos. 5 and 23* (K. 175 and K. 488); *Rondo in A Major* (K. 382); *Ingrid Haebler, piano; Pro-Musica Orchestra, cond. by Paul Walter. (VOX PL-9830)*

The abundance of records brought on the occasion of the Mozart Biennial leaves the reviewer—and sumably the purchaser of records—dighted and somewhat bewildered. In any life was simpler in the old days, when one was happy to find just one recording of a favorite piece. But now, with ideas even of one's favorite Mozart Concerto are apt to be upset by the opportunity of getting to know all them well through recordings, and of being able to choose from many performances of most of them. We must be careful for this, but we must proceed bravely, and with care, in selecting from the available abundance.

It is a delight to be able to hear some of the earlier and less-known of the Mozart Concertos. Number 5, in D major (1773) and Number 6, in Bb major (1766) are both gems. They receive unctuated and graceful performances on the discs, which are well worth the attention of music lovers as well as Mozart specialists. Ingrid Haebler's performances of the well-known A major Concerto (K. 488) and the beautiful A major Rondo are smooth and competent, and make the VOX record a welcome addition to the recorded Mozart literature. Miss Haebler plays with distinction and clarity and gets adequate, if not brilliant, orchestra support.

De Groot and Henkemans, both Dutch pianists well known in Europe, give satisfactory performances, though neither impresses as being outstanding, as having an unmistakable musical personality. De Groot's Mozart is more lively than Henkemans', which tends to be heavy and square. Both are, however, much superior as Mozart players to some of the more widely-known pianists who have recently "gone in" for Mozart. The couplings of these records are especially attractive. The C major Concerto (K. 415) is one of the comparatively neglected ones, and it is a pity, which should be heard more often.

—R. F. Goldman

Musical of Frescobaldi and D. Scarlatti.
Sylvia Marlowe, Harpsichord.

Sylvia Marlowe's recording of Frescobaldi and Scarlatti is on the whole a disappointment. Miss Marlowe has a lively style which does not come across on this disc. For Scarlatti, the purchaser will still do best to seek out the available Landowska recordings. The Frescobaldi recorded by Miss Marlowe seems to me to be oddly chosen. For the record library of a general nature, any of the available organ recordings of Frescobaldi will make a better in-

roduction to the music of this composer. (Capitol P-8336)

—R. F. Goldman

The Piano Music of Béla Bartók, Andor Foldes, Piano.

Here is another interesting reading of Bartók's piano music, recorded by Andor Foldes. It includes a selection from the "Mikrokosmos." We note some differences between this new recording and the recent one made by Sandor: on a few occasions Mr. Foldes' tempos are more reserved (for instance, No. 153). Generally, Mr. Foldes has a good sense of rhythm, his playing is expressive, the technique is sufficient, pedalling correct, tone sensitive and touch somewhat less percussive than that of Sandor.

Listening to Mr. Foldes' performance, one can feel that the pianist has a deep appreciation for Bartók's music. He emphasizes with eloquence the gracious dance-aspects of many pieces (the end of the Rhapsody from "For Children"). He achieves delicate sound effects in 6 Rumanian Folk Dances, the Peasant Flute ("For Children") and in others. Mr. Foldes' ability to render contrasting interpretations permits him to display different qualities in the very original *Bear Dance* and in some pieces of a more lyrical character. The *Bear Dance*, which contains repeated notes in toccata-style, is performed with freedom and brilliancy, while in the Folk Song he uses other means to create an atmosphere of tranquility.

Mr. Foldes also manages to evoke a strong mood in the intriguing, programmatic *Night Music* ("Out of Doors"). An interpretation like this proves Mr. Foldes' artistic imagination. His well-balanced pianissimos, introduced in this composition (as well as in the end of the second series of Rumanian Christmas Carols) bring out discreetly the strange echoes of night-insects, croaking frogs, crickets (an imitation intended by Bartók). Here, the pianist presents some interesting pedal-effects. A certain dynamic monotony is noted, only momentarily, in the Fantasy II and 7 Sketches, but otherwise his dynamic achievements are quite remarkable (the 5th Hungarian Peasant Song—Scherzo).

As far as the fidelity of these records is concerned, it could be improved a little, but it is sufficient so that this outstanding performance can be fully enjoyed. (Decca, DL 9801, 2, 3, 4.)

—Jan Holcman

Irmgard Seefried in Person

Songs by Schubert, Brahms, Mussorgsky, Bartók, Wolf, R. Strauss.

This song recital is distinguished by the sensitive musicianship and superb artistry of Miss Seefried. Her interest-

ing program, chosen with consummate taste, offers an hour of songs in a variety of moods and styles. With Miss Seefried each song becomes a miniature drama, distinct and complete within itself.

The recording was made in Berlin, Munich, Hamburg and Bielefeld, Germany. It is unfortunate that the editor did not eliminate the audience applause at the beginning of the record and after each number. It is an unpleasant and disturbing element in what would otherwise be an ideal musical experience. The usefulness of the record could have been improved by separating the groups of songs with an open space, thereby enabling the listener to select a particular song or group (Decca DL 9809)

—Willard Rhodes

Renaissance Choral Music
Chorus Pro Musica of Boston, Alfred Nash Patterson, Conductor.

The choral works of the late Renaissance presented on this record are a small but representative sampling of the great music literature that glorified the sixteenth century. Though the polyphonic art through its close association with the Catholic Church achieved a certain universality of style, each composer spoke the international musical language in his own local dialect thus giving rise to the formation of national or regional schools. The following list of the contents of this record will give some idea of its richness and variety: Victoria, *Ave Maria; O Vos Omnes; Vere Languores; Sweelinck, Hodie Christus Natus Est; Alessandro Scarlatti, Exultate Deo; Handl (Gallus), Lord, in thy Resurrection; Tye, Laudate Nomen Domini; John IV of Portugal, Crux Fidelis; Byrd, I Laid Me Down to Rest; Christe que Lux; Schutz, Cantate Domino; di Lasso, Ave Verum Corpus.*

The Chorus Pro Musica under the able direction of its enterprising founder, Alfred Nash Patterson, gives a thoroughly satisfying performance of this music. Recorded in the Church of the Advent, the cathedral-like acoustics of the church have given this music an added dimension on the record. (Unicorn Records UN LP 1025)

—Willard Rhodes

Schubert: Mass in A-flat Major

In his notes to this record Paul Nettl states, "No other Mass of the entire literature shows more melodic beauty than Schubert's *Missa Solemnis*." With this opinion few will take issue. Ferdinand Grossman directs the Akademie Kammerchor and the Pro Musica Orchestra of Vienna, and a quartet of soloists, Anny Felbermayer, Sadako Sasaki, Murray Dickie and Norman Foster, in a polished performance that communicates the warm, personal lyricism and

inspiration of Schubert's score. The fugue, *Cum Sancto Spiritu*, in the Gloria merits special mention for the spirit and clarity with which its bold outlines are revealed to the listener. (VOX PL 9760) —Willard Rhodes

Brahms: *A German Requiem* (Op. 45)

The deep, religious spirit of this unique work is impressively reflected in the fine performance Fritz Lehmann conducts with the Choir of St. Hedwig's Cathedral, the Berlin Motet Choir, the Berlin Symphony Orchestra and soloists, Maria Stader and Otto Wiener. An earlier Columbia recording of von Karajan with brisker tempi penetrates less deeply into the spiritual recesses of Brahms' nature. The sustained concentration and devotion with which Lehmann inspires and leads his forces results in an interpretation that is very moving. The quality of the performance and the recording are excellent. (Decca DX-136) —Willard Rhodes

Beethoven: *Symphony No. 8, Symphony No. 9. Philharmonia Orchestra of London (Herbert Von Karajan) with Elizabeth Schwarzkopf, Marga Höffgen, Ernst Hafliger and Otto Edelmann; Chorus Gesellschaft der Musikfreunde Vienna.*

There is little to say about this new recording of Beethoven's two symphonies, except that they are superlative in every respect. The presentation of the ninth supersedes in fact any previous recording of the work. Karajan's approach is direct and straightforward; his interpretation comes closest, I think, to that of Weingartner. Here, however, the realistic quality of the sound allows us to perceive fully the extraordinary dynamic tensions of the first movement, the rhythmic vitality of the Scherzo, the beautiful understatement of the third movement and the brilliance of the finale (where there is some beautiful singing by both chorus and soloists). (Angel 3544 B)

—Abraham Skulsky

Richard Strauss: *Metamorphoses, Four Last Songs. Christel Goltz, Soprano; Pro Musica Orchestra, Vienna; Bamberg Symphony (Heinrich Hollreiser)*

I know few works which give such an impression of sad weariness as those two works which Strauss composed during the last years of his life. The songs are more readily acceptable, for their character is conditioned by the texts. But, *Metamorphoses*, for all its craftsmanship, is for me tiresome and almost boring. It may be, as some would have it, an expression of the downfall of Germany, but it may also be the supreme expression of Strauss' own creative tiredness which had been felt since his completion of "Ariadne auf Naxos." *Metamorphoses* gets a very

(Continued on Page 53)

Shape Notes, New England Music and White Spirituals

Part Two

by Irving Lowens

IT WAS one of Wyeth's publications, a tune book called "The Repository of Sacred Music," *Part Second* (Harrisburg, 1813) that turned out to be the most noteworthy and influential of the early shape note collections. The others had been merely more or less successful imitations of "The Easy Instructor" in both idea and content, but in *Part Second* a novel element had been added designed to appeal particularly to Methodists and Baptists. For a long time, those caught up in revivalistic fervor had been singing hymns to music not normally found in tune books. This music was the secular folk music of England, Scotland, Wales, and Ireland, which religious enthusiasts combined with easily memorized religious doggerel. The combination has been called spiritual folk song and American folk hymnody; the individual song has been dubbed a white spiritual. Under the impetus of the great revivals of the turn of the century which spread like wildfire throughout the country, music from this unwritten tradition finally began to make an appearance in print in such Northern collections as Samuel Holyoke's "Christian Harmonist" (Salem, 1804) and Jeremiah Ingalls' "Christian Harmony" (Exeter, 1805). But it was not until *Part Second* was published in 1813 that Little's shapes, the 18th-century music in the New England idiom, and the old Anglo-Celtic folk tunes which made up the repertory of our folk hymnody were joined for the first time within the covers of a single tune book.

The union was a natural one. Music in the New England idiom consisted of melodies composed by Yankee tunesmiths in unconscious imitation of Anglo-Celtic song and dance music, while spiritual folk song was Anglo-Celtic folk song and folk dance

music in the most transparent disguise. That the marriage proved to be permanent was not surprising.

Nor was it surprising that the tune book in this happy marriage should have been published in a Pennsylvania village with a population of about 3,000 souls. The bright, bold New England music, rapidly fading into disfavor in the Eastern metropolises and disappearing from the Eastern tune books, went west with the pioneer who had grown up with it. The tunes were in his head and the battered tune books he took with him. The camp-meeting too was a frontier phenomenon. As Harrisburg was directly on the main line westward and southward migration, Wyeth's attempt to appeal to what he guessed were the musical tastes of the emigrants was psychologically astute. His resounding success with *Part Second* was a measure of the clarity of his thought. It was also a measure of the skill of the Rev. Elkanah Kelsey Dare, the Methodist clergyman and musician who probably acted as Wyeth's musical editor and actually put *Part Second* together, as there is no evidence that Wyeth himself was capable of reading music!

Along with the dozens of shape note tune books published in the 1830s and '40s came a new and vigorous crop of itinerant singing masters, spiritual children of the 18th century, who plied their trade at the edges of civilization—in Virginia, the Carolinas, Tennessee, Kentucky, Ohio, the Missouri Territory and the Western Reserve. Their singing schools in turn gave birth to a new school of composer-compilers who wrote music in a style which was a logical extension of the New England idiom, jotted down and harmonized the folk tunes which were the root of folk hymnody, and preserved the old tunes (Continued on Page 52)

we can co-operate

dramatic proof of this statement is found in the annual piano festival of the Arizona State Teachers Association.

by Ralph Freese

THE DICTIONARY says that to co-operate is to unite together with one another in carrying out a common objective. Co-existence, co-operation are much in the news these days in the field of politics. We are told that countries and peoples must learn to co-operate if they are to live peacefully side-by-side in one world. Perhaps these words, co-existence and co-operation, should also be the watch words in the broad and beautiful world of music.

Private music teachers have always been notorious isolationists, preferring to go their own, lonely ways; jealous, if they did co-operate with other teachers, that their own students might be stolen away from them, and lacking foresight in uniting together in any endeavor to advance the cause of music in their community. Co-operation would harm rather than help them, they have reasoned falsely.

Such conditions do not exist in Phoenix, Arizona.

In this progressive, fast-growing city the Central District of the Arizona State Music Teachers Association has shown to the music world that community co-operation is possible and profitable. The Association is presenting, each year, one of the largest piano festivals in the United States. Thirty-two and more piano teachers of the Central District banded themselves together for mutual assistance in bringing before the music-loving public of Phoenix's beautiful capital the outstanding piano students from their respective studios. Three hundred and thirty-five of them participated in the 1955 Festival.

Not only did they decide to co-operate among themselves but they also persuaded the managers of piano stores in Phoenix to co-operate with them and to provide the necessary pianos on which these students, in eight groups—two to a piano, could perform . . . 26 pianos in all. Then they went to the public school administration and asked for the largest auditorium in town in which these pianists could play. The administration voted to co-operate also.

The 335 students represent pupils from elementary, intermediate, secondary and college school districts in the greater Phoenix area—extending from Glendale 10 miles to the West, to Mesa 20 miles to the East. At the secondary school level the performers came from high schools, scattered throughout the length and breadth of the Salt River Valley, which Phoenixians lovingly call The Valley of the Sun: Camelback, Glendale, Mesa, North Phoenix, Phoenix Christian, Phoenix Union, St. Mary's, South Mountain, Sunnyslope, Tempe and West Phoenix. Phoenix College, Grand Canyon College and Arizona State College at Tempe also are represented. Featured, too, is a professional group of players consisting of the teachers themselves assisted by concert artists living in Phoenix.

One week after each Festival is finished, in an Evaluation Meeting, teachers begin preparations for the next year's production. First, hearing recordings made during the programs, then, listening to a compilation of criticisms and suggestions for bettering the presentations and words of praise and commendation, they decide on the next season's performance.

We regret that the material for "Music in the Schools," usually found on this page, was delayed in reaching the editorial office. It will appear in the next issue.—Ed.)

Julian McCreary directs a rehearsal of young players in the 1955 piano festival.



dates. Committees are appointed and rehearsal dates selected.

Since their inception, the productions have been in the capable hands of the Julian McCrearys, both of whom are members of the sponsoring association.

The Festivals are always free to the public. However, because of the great demand for seats, tickets are necessary for admittance. The ticket distribution is handled by the piano stores. The Festival has been held for two nights in the past but if the demand for tickets becomes much greater it may have to be extended for an additional night. In an interesting interview with Julian and Isabelle McCreary, the author gathered valuable information about the project in answers to the following questions:

How does one go about organizing such an undertaking?

"First the general chairman and the conductor have to be chosen," Julian McCreary answered. "My wife and I have served in these capacities since the first Festival was organized . . . committees are appointed each year to serve with us. These committees take care of most of the detail work . . . such as purchasing music, mimeographing letters, arranging publicity, working with the music stores, etc.

"Other cities do have piano festivals; but, as far as we know, Phoenix is the only city which has such a large co-operative venture. Usually one store handles or arranges such a Festival. In our city we have the assistance of the six leading piano dealers. Not only do the piano stores provide the pianos but they transport them to and from the auditorium and they tune the instruments. In addition they provide rehearsal space . . . furnishing the use of their buildings and instruments for six weeks before the performances.

"Another thing that makes our Festival unique is that one of the participating teachers has been chosen to conduct the entire program. In other cities they hire a conductor from the outside. Each pianist is charged a one dollar entrance fee. From that money we have been able to clear all our expenses."

What is the impact on the students who participate in such a Festival?

Isabelle McCreary answered that question: "I think that the most important thing, apart from the musical value to the student, is the social value . . . his experience in finding out how important it is to work in a group and the discipline required to be a part of that group. Playing the piano is a lonely thing . . . you sit and play alone. Piano students have little opportunity, with the exception of the very talented ones, to accompany school orchestras, bands and glee (Continued on Page 59)

Staccatos for the *Sightless*

• • • • •

by ALFRED K. ALLAN

Geraldine LAWHORN has been totally blind since she was seven, and at the age of seventeen she lost her hearing. "I thought music and the piano and talking to people were impossible," Geraldine said dejectedly, but today, attested by the fact that she is regularly giving piano recitals in many large cities, she can triumphantly conclude, "None of them are!"

Geraldine Lawhorn is just one of the approximately two thousand sightless music-lovers from New York and New Jersey to whom initial training and study at the Music School of the New York Association for the Blind has meant "a fuller, richer and happier life."

The Lighthouse Music School is located in the midst of New York's teeming business district, 111 East 59th Street. It is under the direction of Mr. Charles J. Beetz, who is himself blind. Mr. Beetz is a shining example of the value of music training for the blind since, besides his directorial accomplishment, he is a composer, pianist and teacher in his own right. For more than ten years Mr. Beetz has steered the school towards the complete fulfillment of its purpose which is, "to stimulate interest in music and provide cultural, recreational and occupational education for the blind of New York."

In 1929 the school's doors were officially opened. Before that time some private lessons had been given at individual students' homes but to the Lighthouse officials it became apparent that the increasing number of students warranted the establishment of a special music school. With the advent of the School, the Lighthouse was thus able to widen its service and encompass all the blind who wished to participate. At first the school operated slowly and with some

difficulty. It was a problem to find guides who would bring the student to the school when the student's parents were unable to do this. This was complicated by the fact that the school could afford to pay these guides on a small salary. This problem still exists today but to a lesser degree. It was also necessary in the beginning to reach potential students with information on the School, and so an arduous publicity campaign was put into effect. Newspapers, public schools and the like co-operated fully. From its initial enrollment of 125 students the School can now boast a record enrollment of from 170 to 175 students a term, plus 21 teachers, 8 of whom are themselves blind. From a humble beginning of study only in the piano, violin, Braille music notation, organ and elements of music the school's curriculum has now been extended to include also study in cello, double bass, saxophone, clarinet, voice, staff notation, ear training, harmony, as well as piano and string ensembles, plus the formation of two choruses. One is the Young People's Chorus, composed of 25 boys and girls, the other is the Lighthouse Women's Choral Ensemble, made up of 17 women.

"Music is one of the pleasures of life that the blind can enjoy to the fullest and one in which they may participate extensively," the school's officials believe. To the layman, this statement may appear exaggerated. How can the problem of the absence of sight be surmounted so that the blind music devotee can actively participate? To this all-important question, the Lighthouse Music School has countered with some startling innovations in music training, innovations that have sounded the death knell to sightlessness as a drawback in music education. (Continued on Page 50)

New Vistas in music programming

for radio . . .

by Albert J. Elias

NEW YORK CITY'S Municipal Broadcasting System has proved itself uniquely enterprising; and it has set a pattern for radio stations of every size throughout the country to follow. For what WNYC has done on behalf of its neighborhood requires, for the most part, simply firmness and courage. With a potential listening public of seven to ten million people, the station has shown its willingness to present its listeners with both old and new as in music—and, indeed, a program with the actual name of "New Ideas in Music." This month's eighteenth annual American Music Festival, moreover, only serves to reinforce the belief of many that the station is doing more to promote our country's contemporary music than do the radio networks or other individual stations.

By "serving as a showcase," says WNYC's director, Seymour Siegel, "we help worthy modern talent to achieve its first foothold on the threshold of fame." That is the primary aim, in any event, he says, of the annual Festival. In fact, young composers and artists introduced on previous festivals are "among today's top stars in the music world, with their works now in standard repertory the world over."

Dedicated to living music, the New York City station not only presents the finest of the masters whose compositions have endured over the years, but "even more important," as Siegel declares, "we pride ourselves on being the foremost exponent of the new and experimental." Where others may have perhaps dared not deviate from the tried and true, this station has seen to it that a large quantity of new talent is brought before the public.

Moreover, its courageous initiative in showcasing new talent has proven fruitful. Only this past November Marc Chagall's opera, "Dan, the Guard" was broadcast in its entirety on "Mr. and Mrs. Opera" in what is believed to have been its American premiere. And the fact that the opera had been recorded in Israel especially for WNYC and that Ruby Mercer had secured a guest interview with the composer there, prompted an "overwhelming response," as Siegel puts it. Last season, moreover, one of the winners of the Prix Italia International Radio Competition was Henry Brant's cantata, "December," which received its premiere on the New York municipal station. This kind of acclamation and success, as Siegel says, more than justifies our stance in introducing new works." Perhaps the most adventuresome program of all is the seven-month-old "New Ideas in Music," presented on Monday by the modern music enthusiast Oliver Daniel. A man who built his reputation at CBS as producer or director for such programs as the New York Philharmonic symphony broadcast, the Boston Symphony broadcast, and a Sunday Afternoon, "Twentieth Century Concert

Hall," and "Invitation to Music," Daniel began his WNYC stint after a conversation with the ardent twentieth century music-lover and man of action, Seymour Siegel. The two bemoaned the fact that no radio program was devoted exclusively to contemporary music, and they agreed that New York City's own station seemed the logical place for this music to be aired.

For his own part, Daniel points out, the program can be considered "a private rebellion against the fact that, other than jazz or pop programs, people interested in music think in terms of old ideas rather than new ones. Music appreciation courses, which they attend to look 'backward,' are an example." Meanwhile, he declares, we




Seymour N. Siegel (right) Director of Station WNYC with Edgar T. Rigg, President of Henry Holt Company, book publishers.

are in the midst of one of the "greatest creative periods of our time. What we're experiencing now is not a rebirth of ideas, as during the Renaissance, but a genuine 'naissance.' This is not a time, moreover, when there are only a few topnotchers, as there were in the eighteenth and nineteenth centuries."

Bach, in his time, maintains Daniel, "was considered seventh rate. But now, in our own time, we cannot say who is Number One—there are so many fantastically endowed people writing, and it would be criminal to isolate one. So, we ask, who are the twenty leading composers? The fifty? Better, who are the one hundred leading musical creators?"

Music-making is a whole process that intrigues Daniel so much that the job he has of (Continued on Page 50)

Waltz on White Keys

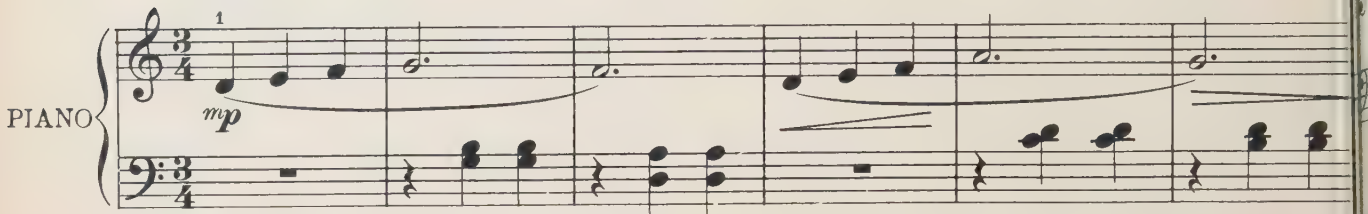
This tranquil music begins in the Dorian Mode:  At letter

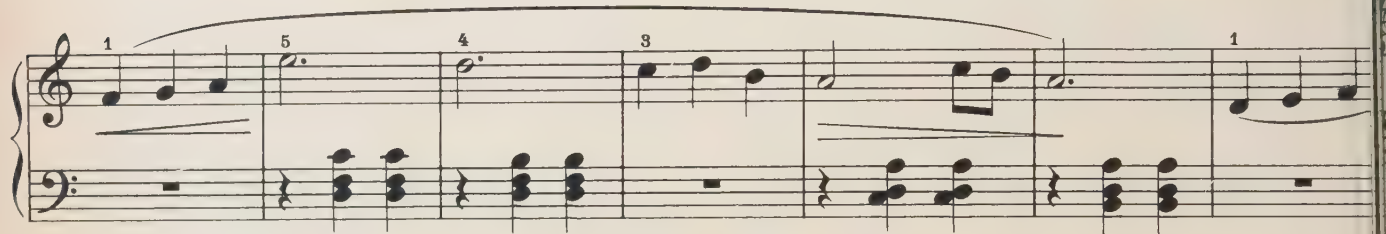
Ⓐ a second theme is heard in the Aeolian Mode: 


At letter Ⓑ the original Dorian feeling returns, but it is quickly replaced by the Aeolian mode with which the piece concludes. The phrases are of 3 and 6 measure length.

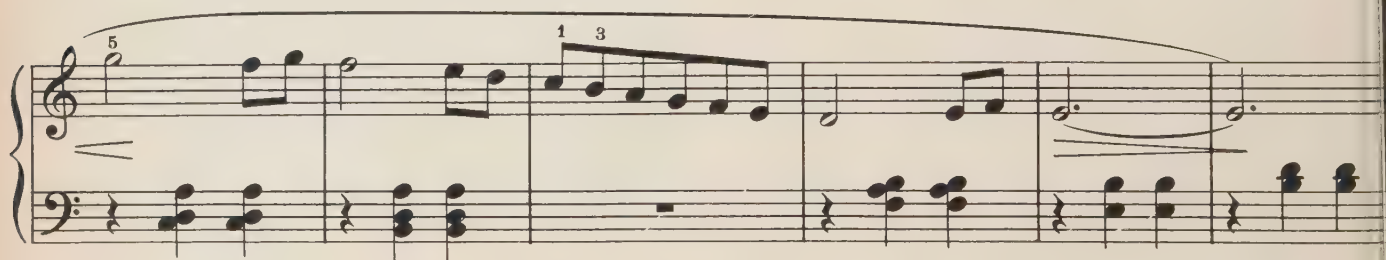
ISADORE FREE

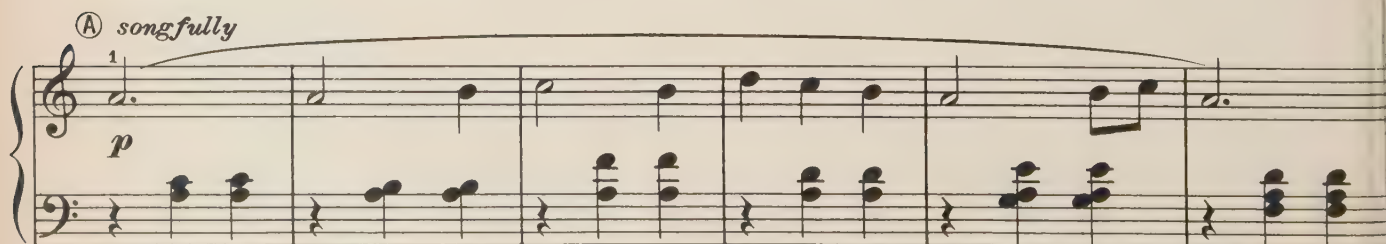
Moderato

PIANO 







Ⓐ *songfully* 

3

mf dolce

1

p

2 4 1

mf

poco rit.

Ⓑ a tempo

1

mp

5 2 2 1 4 3

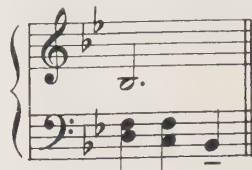
2 1 4 1

mf

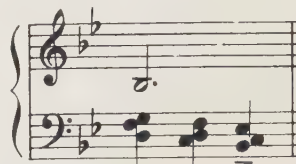
p poco rit.

Bounce Dance

This is a hearty example of the use of Cowell's famous tone-clusters, or secundal chords. The melody is in B \flat major, but the tone-cluster harmonies add a piquant flavor. For example, at the end of the piece, the final measure is basically as follows:

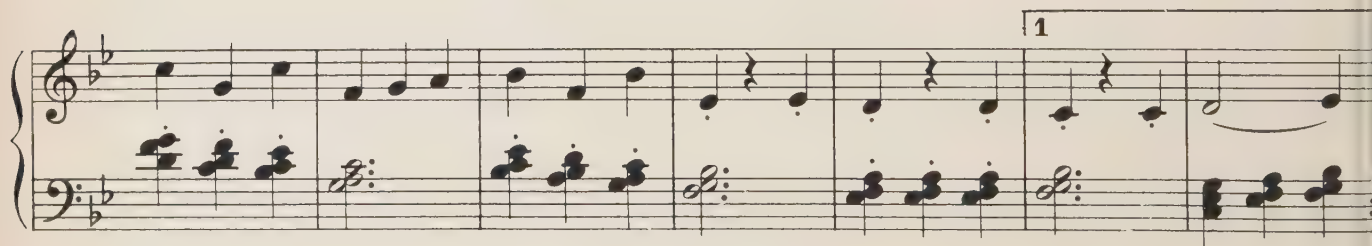
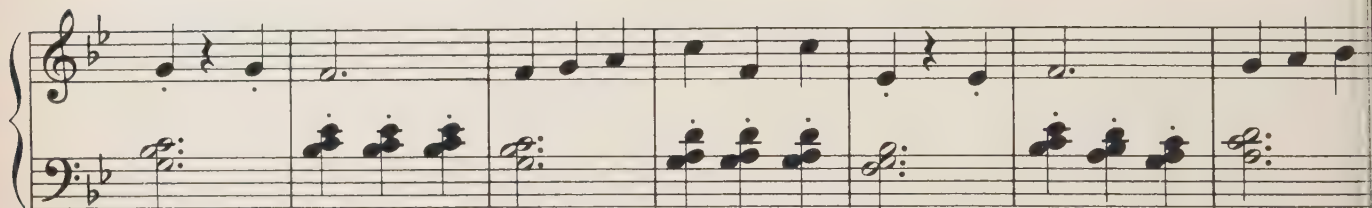
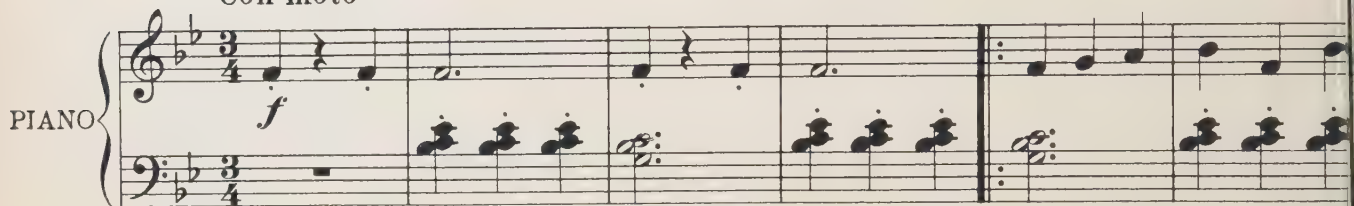


But the harmonies are given increased pungency by the added cluster tones:



HENRY COWELL
edited by Isadore Fre...

Con moto



Più mosso



First system of musical notation, measures 1-6. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The upper staff features a melodic line with a repeat sign at measure 4. The lower staff provides a harmonic accompaniment.

Second system of musical notation, measures 7-12. Measures 7-8 are marked with a first ending bracket and a double bar line. Measures 9-10 are marked with a second ending bracket and a double bar line. The system concludes with measures 11 and 12.

Third system of musical notation, measures 13-18. This system continues the melodic and harmonic development of the piece.

Tempo I

Fourth system of musical notation, measures 19-24. The tempo is marked "Tempo I". The lower staff begins with a forte (*f*) dynamic marking. The system includes a variety of rhythmic patterns and chordal textures.

Fifth system of musical notation, measures 25-30. This system continues the musical progression with consistent notation and dynamics.

Sixth system of musical notation, measures 31-36. The system concludes with a "rit." (ritardando) marking in measure 36, indicated by a line pointing to the final measure.

Fantasia

JOHANN WILHELM HÄSSLE
(1747-1822)

Allegro con brio (♩ = 120-132)

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro con brio' with a metronome marking of 120-132 quarter notes per minute. The score begins with a forte (*f*) dynamic. The first system includes fingerings (1, 2, 3, 4, 5) and slurs. The second system continues with similar notation. The third system introduces a *dim.* (diminuendo) marking. The fourth system includes a *mf* (mezzo-forte) marking and a *dimin. 32 sempre* (diminuendo 32nd notes) marking. The fifth system includes a *p* (piano) marking. The score is filled with sixteenth and thirty-second notes, often beamed together, and includes various articulations and slurs throughout.

The musical score is written for piano and consists of five systems of staves. The key signature is two sharps (F# and C#), and the time signature is 4/4.

System 1: The right hand (RH) begins with a melodic line marked *cresc.* (crescendo) and *mf* (mezzo-forte). The left hand (LH) provides a harmonic accompaniment. Fingering numbers 1, 2, and 5 are indicated for the RH.

System 2: The RH continues with a melodic line marked *f* (forte). The LH features a more active accompaniment. Fingering numbers 1, 2, 3, and 4 are indicated.

System 3: The RH has a melodic line with a trill (tr) and a triplet (3). The LH has a steady accompaniment marked *f*. Fingering numbers 1, 2, 3, 4, and 5 are indicated.

System 4: The RH features a melodic line with a triplet (3) and a trill (tr). The LH has a steady accompaniment marked *f*. Fingering numbers 1, 2, 3, 4, and 5 are indicated.

System 5: The RH has a melodic line with a triplet (3) and a trill (tr). The LH has a steady accompaniment marked *f*. Fingering numbers 1, 2, 3, 4, and 5 are indicated.

Menuet

from Partita in F
per Il Clavicembalo à Due
SECONDO

JOSEPH HAYDN
edited by Douglas Townsen

[♩ = 96]

6

11

16

21

26

8) *tr* in source. 9) ♯ added. 10) ♯ added.

Menuet

from Partita in F
per Il Clavicembalo à Due

PRIMO

JOSEPH HAYDN
edited by Douglas Townsend

[♩ = 96]

tr tr tr tr tr tr tr tr

[f]

tr 3 [tr] [p]

tr

[f]

tr

[mf] [mp]

tr

[f]

4 added.

12) ♭ added.

13) ♭ added.

SECONDO

31 *[tr]* *tr* *[p]* 14)

37 *[f]* *tr* *tr* *Fine*

43 *TRIO* *Echo* *tr* *tr* *tr* *[tr]* *[p]* *[mf]*

52 *[tr]* *[tr]* *tr* *[tr]* *[mp]* *[mf]*

61 *tr* *tr* *tr* *tr* *tr* *tr* *[mp]* *[p]* *[f]*

70 *tr* *tr* *tr* *tr* *[tr]* *[mf]* *[mp]* *[f]* *Menuet da Capo al Fine*

14) 1/4 note in source.

PRIMO

tr

[p]

[f]

tr

Fine

TRIO

[mp]

tr

[mf]

tr

[tr]

tr

[mp]

[mf]

15)

tr

tr

16)

tr

[mp]

[p]

[f]

tr

[mf]

tr

tr

[tr]

[tr]

tr

[f]

Menuet da Capo al Fine

note in source. (16) in source.

Scampering Chipmunks

LOUISE E. STAIR

Allegretto

mf Scam-per-ing chipmunks race up thro' the trees, Chas-ing each oth-er in

fro-lic and play; Paus-ing to chat-ter and scold from on high,

Hap-py this bright sum-mer-day. Gath-er-ing nuts for the

win-ter days, Stor-ing them safe in the hol-low tree;

Lit - tle brown chip - munks with strip - ed backs. Come down and chat - ter to

me. Scam - per - ing chip - munks race up thro' the trees.

Chas - ing each oth - er in frolic and play; Paus - ing to chat - ter and

scold from on high, Hap - py this bright sun - ny day.

White Heather

EVERETT STEVENSON

Quietly and tenderly

PIANO

The musical score for "White Heather" is written for piano. It consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The time signature is 6/8. The tempo/mood is "Quietly and tenderly". The dynamics are marked as *p* (piano), *mf* (mezzo-forte), and *f* (forte). The score includes various musical notations such as notes, rests, and fingerings.

System 1: Treble staff starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bass staff has a half note F#3, followed by a half note G3. Dynamics: *p* to *mf*.

System 2: Treble staff continues with eighth notes F#5, E5, D5, C5, B4, A4, G4. Bass staff has a half note F#3, followed by a half note G3. Dynamics: *p* to *mf*.

System 3: Treble staff continues with eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Bass staff has a half note F#3, followed by a half note G3. Dynamics: *p* to *mf*.

System 4: Treble staff continues with eighth notes G5, F#5, E5, D5, C5, B4, A4, G4. Bass staff has a half note F#3, followed by a half note G3. Dynamics: *p*, *mf*, and *f*.

First system of musical notation, measures 1-4. The top staff features a melodic line with fingerings 3, 1, 2, 5, 5, 3, 1, 3, 4, 1, 3, 5. The bottom staff provides harmonic support with fingerings 1, 3, 2, 3, 1, 3, 2, 4, 1, 3, 2. Dynamics include *p*, *f*, and a crescendo to *p f*.

Second system of musical notation, measures 5-8. The top staff continues the melodic line with fingerings 3, 1, 5, 3, 4, 1, 2. The bottom staff has fingerings 1, 3, 1, 4, 3, 2. Dynamics include *p*, *f*, and a crescendo.

Third system of musical notation, measures 9-12. The top staff has fingerings 1, 5, 2. The bottom staff has fingerings 1, 5, 3, 2. Dynamics include *p*, *mf*, and *p*.

Fourth system of musical notation, measures 13-16. The top staff has fingerings 2, 2, 4, 4, 5, 1. The bottom staff has fingerings 3, 2, 5. Dynamics include *mf*, *mp*, and *pp*. A marking "retarding to the end" is present above the *mp* section. An *8va...* marking is at the bottom right.

Hi! Spring!

MAE-AILEEN ER

Grade 1½

Moderato (♩ = 120)

PIANO

mf Spring is com - ing! Spring is com - ing! Warm days bring us

time for play; Cro - cus - es, rob - ins, dan - de - li - ons,

Dancing for joy!

Come a - gain mak - ing the world so gay!

f *pp*

f *pp* *p* *mf* *p*

f *pp* *pp* *p*

Musical score for piano introduction. The first system consists of three measures. The first measure has a forte (*f*) dynamic and a four-measure rest in the bass staff. The second measure has a pianissimo (*pp*) dynamic and a four-measure rest in the bass staff. The third measure has a pianissimo (*pp*) dynamic and a four-measure rest in the bass staff. The piano part features a melodic line in the right hand with a four-measure rest in the first measure, a four-measure rest in the second measure, and a four-measure rest in the third measure. The piano part also features a melodic line in the left hand with a four-measure rest in the first measure, a four-measure rest in the second measure, and a four-measure rest in the third measure.

mf

Spring is com - ing! Spring is com - ing!

Musical score for vocal introduction. The first system consists of three measures. The first measure has a mezzo-forte (*mf*) dynamic and a four-measure rest in the bass staff. The second measure has a mezzo-forte (*mf*) dynamic and a four-measure rest in the bass staff. The third measure has a mezzo-forte (*mf*) dynamic and a four-measure rest in the bass staff. The vocal part features a melodic line in the right hand with a four-measure rest in the first measure, a four-measure rest in the second measure, and a four-measure rest in the third measure. The vocal part also features a melodic line in the left hand with a four-measure rest in the first measure, a four-measure rest in the second measure, and a four-measure rest in the third measure.

Warm days bring us time for play; Cro - cus - es, rob - ins,

Musical score for vocal introduction. The first system consists of three measures. The first measure has a mezzo-forte (*mf*) dynamic and a four-measure rest in the bass staff. The second measure has a mezzo-forte (*mf*) dynamic and a four-measure rest in the bass staff. The third measure has a mezzo-forte (*mf*) dynamic and a four-measure rest in the bass staff. The vocal part features a melodic line in the right hand with a four-measure rest in the first measure, a four-measure rest in the second measure, and a four-measure rest in the third measure. The vocal part also features a melodic line in the left hand with a four-measure rest in the first measure, a four-measure rest in the second measure, and a four-measure rest in the third measure.

dan - de - li - ons, "Spring is here! Spring is here!" seem to say.

Musical score for vocal introduction. The first system consists of three measures. The first measure has a mezzo-forte (*mf*) dynamic and a four-measure rest in the bass staff. The second measure has a mezzo-forte (*mf*) dynamic and a four-measure rest in the bass staff. The third measure has a mezzo-forte (*mf*) dynamic and a four-measure rest in the bass staff. The vocal part features a melodic line in the right hand with a four-measure rest in the first measure, a four-measure rest in the second measure, and a four-measure rest in the third measure. The vocal part also features a melodic line in the left hand with a four-measure rest in the first measure, a four-measure rest in the second measure, and a four-measure rest in the third measure.

From whence did this extraordinary power over his audience stem? Did it stem from the perfection of his playing? Recently I listened to some recordings that Huberman made at the height of his career. I received a cruel shock. Judged by objective standards, Huberman's playing was so full of flaws that these recordings of his should never have been allowed to reach the public. No violinist revealing such imperfections could hope to run the cruel gauntlet of the critics of our day. Yet Huberman's success had not been created by the ignorant. From Brahms onwards, all the greatest musicians and intellects of the age had acclaimed him as one of the greatest artists of their time. What accounted for it?

Much of the conviction that Huberman's playing carried, I concluded years later, resided not in his playing but in the convictions he carried as a human being. The integrity of his playing was simply an extension of his integrity as a person. In his thirties, at the height of his career, he had become intensely interested in the Pan-Europe ideas of Count Coudenhove-Kalergi. He promptly stopped playing the violin and enrolled for courses in the social and political sciences at the Sorbonne in Paris. Here he stayed for two years without playing a single concert.

Such an act of renunciation at the height of a great career would have been a sacrifice for any person. In the case of Huberman it was a double sacrifice, for by nature he was endowed with an excessive regard for money. How many of us would willingly part with a fabulous income rolling in at a steady pace year in, year out? To Huberman every dollar lost was like a hundred dollars. Yet he had the strength to give up this money, plus the adulation of his public, in order to devote himself single-mindedly to a new ideal.

After finishing his studies at the Sorbonne, Huberman traveled all across Europe, making speeches in favor of a great Pan-European movement that would unite that unhappy and torn continent into one great unit. Had men like Huberman then succeeded, a second world war might never have taken place. But Europe was not ready for it.

Huberman was not a natural orator. He had a pronounced lisp, and this, in addition to his appearance, would have discouraged a lesser man. But Huberman seemed oblivious to his own handicaps; he spoke with such tremendous conviction that he made his listeners as oblivious to his handicaps as he was.

He must have been about fifty when his plane crashed while on a tour of

Indonesia, sometime around 1930. The plane crashed into a tree, and among those who survived was Huberman. Every bone in every finger in both hands had been broken. For two years he suffered grievously both physically and mentally. Huberman's career as a concert violinist seemed ended forever. With the mad obstinacy of a man incapable of realizing that he is defeated, Huberman underwent treatments of every imaginable kind. He had daily massages. He devised painful exercises for his fingers and his hands, which he carried out for hours on end, day in, day out.

Two years later I heard him again, when he resumed his career in Holland. He played more beautifully than ever. During the two years of his enforced idleness he had gone through a purifying process, both technically and emotionally. The concerts which he gave during the following years were among the most memorable of his entire career.

One of the most remarkable aspects of Huberman's mysterious hold on people was the fact that this hold could be sharply divided along geographical and racial lines. His success in Germanic countries, such as Germany, Austria and Holland, was fabulous. So was his reception in Slavic countries, such as Russia, Poland, and Czechoslovakia. On the other hand, he was consistently unsuccessful in almost every Latin and Anglo-Saxon country he ever visited. Time and again he visited the United States, but always as a stranger. In the British Isles the success of his appearances was equally unpredictable, as was also the case in Paris and other Latin centers. I could never explain this phenomenon to my own satisfaction, except that Huberman had a mystic quality that was perhaps in harmony with the Slavic spirit. As to the Germanic peoples, both his mysticism and his solemn dedication to his art must have had a profound appeal for them. On the other hand, the cynical, elegant, esthetic-minded French did not find in Huberman the qualities they sought. To the Slavic and Germanic psyche, what mattered were Huberman's unforgettable moments of exaltation and ecstasy. Huberman took them into a different world that had nothing to do with violin playing. If there were imperfections in his playing, they were oblivious to them. But to the Anglo-Saxon mind, ecstasy was immoderation, exaltation a lack of understatement.

In 1933 Hitler came to power, and throughout Germany the rights of human beings were trampled underfoot.

Huberman immediately cancelled all his engagements in Germany and declined to make any further appearance in that country. Very few men indeed in those early days of Hitlerism, had either the integrity or clarity of vision to make so clearcut a decision. Artists who cherished their careers wanted to believe that Hitler's bark might be worse than his bite, and that business would continue as usual. Huberman stood to lose more than almost anyone else. Russia and Germany had been the two great scenes of his triumph ever since childhood. The first of these he had lost since the advent of Bolshevism. The second he now voluntarily renounced. Huberman reigned so supreme in the world of art that it was to him that Furtwangler, the conductor of the Berlin Philharmonic orchestra, turned to address an impassioned plea that Huberman be the first "to break down the wall that keeps us apart," and to return to Germany to play for the German people. Huberman's reply, in the form of an open letter to Furtwangler that was published on the front pages of the world's leading newspapers, remains an enduring testimonial to the noble dignity of one human being. In this letter he resolutely refused to accept for himself alone privileges which, for racial, religious or political reasons, were now denied to his fellow artists of lesser prominence.

He went on to define the interpretation of great music as "the artistic projection of that which is highest in man," and exclaimed: "Can you expect this process of sublimation, which demands complete abandon to one's art, from the musician whose human dignity is trodden upon and who is officially degraded to the rank of a pariah? Can you expect it of the musician to whom the guardians of German culture deny, because of his race, the ability to understand 'pure German music'?"

And Huberman continued: "In reality it is not a question of violin concertos nor even of the Jews; the issue is the retention of those things that our fathers achieved by blood and sacrifice, of the foundation of our European culture, the freedom of the individual and his unconditional dignity unhampered by fetters of caste or race."

So saying, Huberman renounced the Germany of Hitler, and with it the largest part of his career, forever.

In 1938 Austria and Czechoslovakia also came under the Nazi heel and the great artistic empire over which Huberman had once reigned supreme lay in ruins around him. It was near Vienna that Huberman had resided for many years, in the historic castle of Schoenbrunn, the Austrian Versailles, where before him Austria's princes and emperors had held their sway. Now these

aces of the blood only traveled to
oenbrunn to pay homage to Huber-
n. With the invasion of Austria, all
came to an end, and Huberman
ame a wanderer for the remainder of
days.

ut although Huberman's career as a
ert artist was almost finished, his
test task in life still lay before him.
persecuted Jews were fleeing be-
the hordes of Hitler, first in Ger-
y, then in Austria, Czechoslovakia
when the war broke out, in Poland
elsewhere. For many of them the
haven of refuge left was Palestine.
erman conceived the then fantastic
of creating a national Jewish or-
estra in Palestine. From this moment
there was no rest for him. He trav-
back and forth between Europe,
estine and the United States, collect-
money for the orchestra wherever
went, speaking at gatherings and
ng benefit concerts. He auditioned
ousands of orchestra players. The
of raising a complete symphony
chestra from among thousands of des-
refugees scattered all across the
be, many of them without passports,
n transporting them one and all to
small and turbulent territory in the
r East, establishing permanent
es for all of them, and organizing
concert schedule that would keep the
orchestra going throughout the
—all this would seem a mad proj-
for one single human being to
y out, or even attempt. Huberman
ied it out. He established one of the
ld's top notch symphony orchestras
a part of the world that had never
ore known what it was like to have
symphony orchestra at all. The
in section of the orchestra was so
ardinary that the baffling problem
e of choosing a concertmaster.
ery single violinist in the section was
rmer concertmaster. In a final spirit
ompromise five concertmasters were
ointed, each to serve alternately in
capacity.

s a crowning achievement, Huber-
h brought Toscanini to Palestine to
duct the miraculous new symphony.
estro, then already in his seventies,
all the way from New York, re-
ed to accept any fee, and insisted on
ing his own expenses. For months
end, the whole Jewish population of
t is now the State of Israel lived in
elirium of excitement. One woman
o gave birth to twin girls during
canini's unforgettable visit, named
m Tosca and Nini. In 1938 Huber-
h himself appeared as soloist with
orchestra, before an audience of
ty thousand.

During the years of the second world
Huberman lived very quietly in a
urb of New York City, playing only
very occasional concert, an almost

forgotten man in the mad hustle and
excitement of the industrial New World.
But while he was himself condemned to
inactivity, he still found time to en-
courage others as he had always done
in the past. Ever since my childhood,
I had occasionally played for him and
benefited by his advice and wisdom.
Now, for my first appearance in New
York, Huberman had specially come
to the city to be present, and at the
end of the concert, with his customary
generosity to a younger colleague, he
stood up and shouted "Bravo." After-
wards he wrote me a warm, encouraging
letter.

Despite the disparity in our ages, our

warmly personal relations continued,
and I visited Huberman in his subur-
ban retreat whenever I was in New
York. At the conclusion of the war
Huberman returned to Europe and es-
tablished his residence in Switzerland,
near Vevey. It was here that he died in
1947 of cancer, at the age of 64. It was
almost incredible that he was only 64,
for Huberman's name had been known
to millions ever since 1894. He had
been a legend for over half a century.
He had been a symbol of another age.
And old Europeans wept when they
thought of the little boy who had played
for Brahms more than fifty years ago.

THE END

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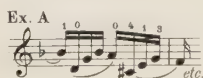
VIOLINIST'S FORUM

Some Aspects of . . . Modern Left-Hand Technique Part 3

by Harold Berkley

IN THE previous two articles carrying the above title, September and December 1956, we discussed the modern method of shifting to the fifth position and higher, the modern system of fingering for three-octave scales and arpeggios, the more frequent use of the second position, the much more limited use of natural harmonics in a melodic phrase, and the modern fingering for chromatic scales. In the present article we shall take up the modern fingering for broken fifths, Advance fingering and Extension fingering.

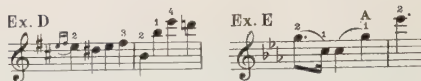
For many years it has been recognized that a broken diminished fifth is much better played with neighboring fingers than with the same finger, even when another note intervenes between the two notes of the fifth. See Exs. A, B and C—from the Kreutzer study in D minor, #27.



This principle would hardly be worth mentioning were it not that many editions of studies and solos still exist in which the broken diminished fifth is marked to be played with the same finger—and so many teachers are reluctant to alter a printed fingering!

The perfect fifth is another matter. It is not very long since violinists have become aware that the broken perfect fifth, too, is better played with neighboring fingers—Ex. D, from Kreisler's Praeludium and Allegro¹, and Ex. E, from the Faure Piano Quartet in C minor².

In Ex. D, while the F sharp is being



played, the 2nd finger is brought across to stop A-sharp on the D string, so that there will be only a half-step shift to bring it to B natural. The phrase quoted in Ex. E occurs after a rest, so the hand can be set: 2nd finger on G, and 1st finger stopping B natural on the A string.

The same principle is used, with perhaps even greater urgency, in many passages of double-stops, of which Examples F and G, from Beethoven's Romance in G major, are typical.

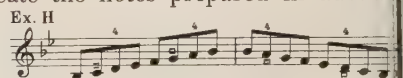


In Ex. F the traditional fingering would be to play the second quarter, C-F sharp, with the 3rd and 2nd fingers, making it necessary for the 3rd finger to move across the strings twice in three beats. This cannot be done without either breaking the flow of the tone or else making an inferior quality of tone. The fingering given in Ex. F can eliminate both of these faults.

If, in Ex. G, the third beat of the first measure is taken with the 4th and 3rd fingers, it means that a weak finger must hop across the strings as fast as it can. It cannot move fast enough to avoid a break in the tone and, most probably, a weak grip on the A. The fingering in the Example is much to be preferred.

The idea of Advance Fingering is not new—its germ is present in an early edition of the Kayser studies; what is new about it is its increasingly

rapid adoption by most teachers and its much wider relation to the technique of playing. Advance Fingering may be best described as the placing of a finger on a string in preparation for a note that will be played a moment or so later. Generally speaking this finger is put down simultaneously with the finger which is at the moment stopping the sounded note just as though a double-stop were being played, except that the note being prepared is not sounded before it is required in the phrase. The principle can be seen in its simplest form in scales and arpeggios—see Exs. I and J. The open square notes indicate the notes prepared in advance.



Intelligently used, Advance Fingering can eliminate many separate finger motions by making two at once thereby increasing facility of technique, for the fingers move slowly than would otherwise be the case. As an instance of this, take Ex. K—from the 8th of Rode's 24 Caprices.



In this Example, if the given fingering is followed, the fingers move eighth notes while the bow moves sixteenths—a great saving of left hand labor.

An outstanding example of Advance Fingering is to be found in the so-called "cadenza" passage of Kreisler's Praeludium and Allegro. Ex. L



(Continued on Page 48)

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MUSICAL EDUCATION IN THE UNITED STATES

(Continued from Page 14)

generally, the outstanding features of teaching of music in the elementary school in the United States is that: first, greater emphasis is given to the child's interest in music, with less emphasis on practice or drill than in Japan. In high schools they attach greater importance to performances. This is true from the fact that the music-room is built so that it is well adapted for the performances. And for that purpose much more practice is imposed on pupils than in elementary schools. In such groups as the inter-city chorus in New York, under the baton of Mr. Wilhousky, or the mixed chorus of the high school students in Denver, experienced wonderful performances which, without doubt, were the result of such training. Especially fine was the harmony of the men's voices, after a previous practice conducted by Mr. W. Woodworth at Boston University, the echoes of the enthusiastic chorus of young students in Lincoln High School in Dallas—both of them are still ringing in my ears.

In Japan, music in junior high schools confronted with many problems, for pupils are, both physically and mentally, in a transition period. But in this respect, both America and Japan, appears, have a number of difficulties in common.

Instrumental music is taught more easily than I had thought. In this connection, a number of facts impressed me deeply. First, schools have a great variety of musical instruments available. In schools in Japan, shortage of instruments is a barrier yet to be broken (p. 11). Secondly, even elementary schools have their own special teachers of music. And the system of the visit- and the traveling teachers attracted special attention. And thirdly, a varied method, ranging from rhythm in elementary school to orchestra in high school, is carried out very skillfully. Respecting this method, the inspection tour of the city of Evanston, Chicago, provided me with a good deal of research materials.

For the first several weeks, I was wondering why, in high schools, orchestra and band music are so popular, when they are not compulsory subjects. Uniforms for band parade and chogowns found in the corner of the music room of many a high school, and the wonderful performance of the band made in the football game between Ohio and Iowa State Colleges which was as much applause from the audience as the players in the field—these things somewhat answered my above-

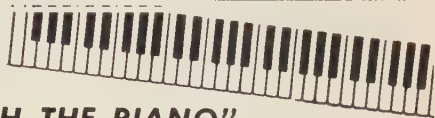
mentioned question. I now understand that the popularity of orchestra and band music in high schools is due to the fact that these musical activities find their way into the events of the social and school life, without being confined to the class-room, and are firmly connected with them.

One of the biggest problems confronting us Japanese teachers of music is that of in-service education; that is, how to improve the ability of classroom teachers in elementary schools. In Tokyo alone there are some eight hundred elementary schools, and most of them have their own special music teachers, but they have their hands full with teaching higher classes, and, as for

lower grades who are badly in need of tactful guidance in musical education, they are taught the subject by the classroom teachers who are not specialists in music teaching. And as I was always troubled with this problem, I was deeply impressed when I heard the explanation of the Board of Education in San Francisco that they have a variety of programs for in-service training, such as the special courses covering the whole field of musical education. Again, in Buffalo, I was much interested in the system which calls upon the music specialists to make the round of elementary schools and teach music to the lower classes.

(Continued on Page 64)

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Studio forum

TEACHER'S ROUNDTABLE

Maurice Dumesnil

Speed . . . Speed

Q. I teach piano beginners, and my problem is concerning the speed markings of piano pieces. Even in the second grade, the pieces are sometimes marked allegretto, allegro, and even presto. I have never been able to get my pupils in that grade to attain those speeds, no matter how carefully I prepare them. Is it necessary that they play in those tempos before going on?

I would also like to know how to help them to overcome the habit of bobbing the wrist up and down. I have failed to get them to play with a quiet wrist. I sincerely thank you for any help.

(Mrs.) B. F. B., Oklahoma

A. Please do not be concerned about failing to get your little pupils to play fast. The time will come when they will play . . . too fast!

For the time being, just watch that they play correctly and without stumbling. Speed will increase gradually.

Besides, there is no fixed point of any kind for allegretto, allegro, or presto. It's all relative, and a matter of personal appreciation. Even metronome markings are unreliable. They vary from one edition to the other, and only reflect the personal opinion of the editor. It is well known that Beethoven, in his late years, changed his previous markings and made them faster. At that time however, he had become deaf.

As to the habit of bobbing the wrist up and down, it is a problem which comes up many times. I have already answered it but I continue to do so because this particular trouble needs repeated advice, like the proverbial nail that must be pounded again and again to be driven in. Give your students exercises in held down notes, and occasionally, place a coin on top of their hands, letting them have it if it doesn't fall!

Mordent and Trill

Q. Will you please tell me the correct way the following should be played in the Bach Fugue No. 5 in D major from the Well Tempered Clavichord?

1. The mordent on C-sharp in the 9th measure from the end.

2. The trill on C-sharp in the 7th measure from the end. Both: counting the last measure.

Thank you so much for your assistance.

(Mrs.) V. M. H., D. C.

A. I suggest the following interpretation:

Mordent:



Trill:



There are, of course, various opinions as to the rendition of trills and mordents. But you will be safe with the above, which are strictly along the accepted tradition.

Haydn Cadenzas

Q. I recently bought a copy of Haydn's D major harpsichord concerto. I originally wanted urtext and the cadenzas written by Haydn only. But I couldn't find it. According to the salesman from whom I bought the score, there are no cadenzas by Haydn in this concerto, to his knowledge, but my own teacher told me that Haydn wrote his own concerto cadenzas. Could you please tell me where to order such a copy?

(Miss) B. B., Indiana

A. The salesman who gave you the information was wrong. You can buy the Haydn D major Concerto in the C. F. Peters edition No. 4353, and in it you will find the original cadenzas written by the composer himself.

ORGAN AND CHOIR QUESTIONS

Frederick Phillips

Q. Please suggest a good Hammond registration for Bridal Chorus from "A Hengrin," and the Mendelssohn Wedding March.

A. Set the pedal drawbars at 2-1 or 2 for the Bridal Chorus. For the opening "fanfare" of four measures use preset key G# on Swell, with the Swell pedal fairly well open and gradually closing it as a decrescendo, but not entirely closed. Throughout the entire main theme you could use preset A, controlling the shading by means of Swell pedal. Where the minor theme enters you could use preset G on Swell (the previous section also on Swell), and the return to the main theme use preset A on the Great as the climactic point then gradually reduce through A on the Swell, then G, and closing Swell pedal gradually for a quiet ending. The pedal bars could remain the same throughout.

For the Mendelssohn March a heavy pedal will be needed, such as 4-2 or 5-4, using the latter for the opening section and the 4-2 where the solo leads occurs against a background accompaniment, as contrasted with the full organ effects. For the opening section use both hands on Great with the preset key. In the middle section (solo with background accompaniment) play the solo voice on Great with F# preset key, and the accompaniment on Swell with either F or G preset keys. Or, if you wish to design your own combinations, for the solo voice you might try A# on the Great, drawing bars 00 788 641. For the accompaniment set A# on the Swell to drawbars 00 5332 110, or 00 8604 002. Returning to the main theme go back to the first registration. It is understood of course that anything of this nature can only be a general guide, and with your own experimentation with your own instrument and building, results more satisfactory than you may be quite possible.



Carl Weinrich: An Appreciation

by Alexander McCurdy

CARL WEINRICH, organist and choirmaster of Princeton University Chapel, is nearing the end of a colossal project he undertook several years ago, that of recording the complete organ works of Bach.

The project when completed will be a valuable addition to the repertoire, as well as another milestone in the distinguished career of this fine gifted artist.

It is thirty years since Mr. Weinrich and I entered the Curtis Institute of Music to study with Lynnwood Farnam. Even in those days Mr. Weinrich demonstrated his ability to work hard and, in his quiet way, to get results.

These may seem modest, unspectacular virtues; but it is their powers upon whom the gods smile.

A point which I make to my students upon every possible pretext is that it is nonsense to suppose opportunity knocks but once. It is not true. Opportunity skins her knuckles rapping at our doors. The question is whether we are able to take advantage of the opportunity when it comes.

On one such occasion came to Mr. Weinrich while he was still a student at the Curtis Institute. It happened under melancholy circumstances, namely the sudden, unexpected illness and death of Dr. Farnam.

Mr. Weinrich took over at the Church of the Holy Communion in New York, playing all the programs which Dr. Farnam had arranged to perform himself. They included, among other things, Bach's massive, monumental "Art of Fugue" in its entirety.

So brilliantly did Mr. Weinrich carry out the unfinished assignment that this hitherto unknown young student became the talk of the organ world.

Later Mr. Weinrich became head

of the organ department at the Westminster Choir College in Princeton, N. J. While at Westminster, he designed for the chapel there an organ which is one of the finest in the country.

First executed by Ernest M. Skinner, the instrument was redesigned by Mr. Weinrich and completely rebuilt under the direction of the late G. Donald Harrison. Since then, two decades of Westminster students have learned from this installation what a fine pipe-organ can be. Mr. Weinrich's influence thereby has spread all over the nation.

The outstanding feature of this instrument is that there is a complete ensemble on every manual (not just an Unda Maris, flute and clarinet on the Choir), and a practically independent pedal section.

Recently Mr. Weinrich said of this instrument: "The Choir College organ is not perfect, but I think that if I had it to do over again, there is very little I would change."

As Mr. Weinrich's successor, I have played the Westminster organ for eighteen years, and there is very little about it I would change, either.

When Mr. Weinrich left Westminster Choir College, he taught at Vassar College, Wellesley College and Columbia University, returning to Princeton as organist and choirmaster. Since then he has done almost no teaching. He devotes his time to chapel services and recital programs, a procedure in which Princeton University encourages him. He has his work so arranged that he can practice hours on end. The result shows in his solo performances, and the fine choral singing done under his direction.

Some people have the erroneous idea that Mr. Weinrich is interested only in Bach and his predecessors,



Carl Weinrich

and in Hindemith and Schoenberg. Mr. Weinrich plays all these composers, and plays them well. But he also plays other things. An organist who has memorized all the symphonies of Viernie cannot be accused of neglecting the French school.

Mr. Weinrich plays César Franck and other Gallic masters, as he does everything else, with taste, imagination and fine musicianship. His performance of the Franck E Major Chorale is an exciting musical experience.

The massive project of recording Bach's organ works complete has probably been in the back of Mr. Weinrich's mind since his student days. At our classes, Dr. Farnam played for us all the works of Bach. Mr. Weinrich immediately set about mastering this repertoire, learning the whole Bach literature then or shortly thereafter.

He has been assiduously studying and practicing it ever since, and at length has arrived at the point in his career where he is ready to give Bach's works the permanence of recording.

Mr. Weinrich is recording on the seventeenth-century organ at Skaenninge, Sweden, a Baroque instrument similar to those played by Bach himself.

The resulting records have been a delight. For reasons not entirely clear to anyone, including the engineers, pipe-organ tone takes kindly to high fidelity sound reproduction. A favorite device of hi-fi men when showing off a new "rig" is to make listeners' eyes pop by showing what the set can do in reproducing a 32-foot pedal stop. (Continued on Next Page)

Hence Mr. Weinrich's recordings have, in addition to his fine, musicianly interpretations, admirable fidelity to the original sound. Since the characteristic tone of a seventeenth-century Baroque organ is not to be heard at all in this country, the Weinrich recordings gain additional interest for having been made at Skaenninge. Music schools and schools of the fine arts in general will doubtless welcome this opportunity to acquaint their students with the authentic sound of Bach as played by a fine interpreter.

When the Bach project is completed, Mr. Weinrich has other things in mind which will interest musicians and hi-fi enthusiasts as well. I wish that I could tell you about them. Maybe I will, when Mr. Weinrich gets ready to announce them. **THE END**

HISTORICAL ASPECTS

(Continued from Page 16)

Previously audiences gathered to hear music performed in the church or at the royal or ducal courts; they celebrated weddings and birthdays with music or were bystanders at festivities and festival processions using music. On the other hand, private gatherings for the purpose of music making can be traced back to the Middle Ages. Chamber music, in the literal sense of this term, is an old tradition. At all times some of the most beautiful and lasting music was performed within its frame.

The picture changes around 1700 and in the first decades of the 18th century, when the "Collegia musica" in Germany, Switzerland and Sweden gave public performances. One of the most important of these societies was in Leipzig, directed by G. P. Telemann, J. F. Fasch and J. S. Bach. The real turning point, however, occurred in 1725 with the foundation of the "Concerts spirituels" in Paris by A. Philidor. With this foundation, public concerts became an institution. It was the main purpose of the society to provide the public with entertainment on the church holidays and during Lent when all theatres had to remain closed. The purpose of entertainment accounts for the mixed programs of that era, consisting of pieces for chorus, orchestra, and soloists. The same principle of programming was prevalent in other societies, especially the "Tonkünstler Societät" founded 1771 in Vienna by Florian Gassmann. It started with the presentation of oratorios, but from 1777 on, changed over increasingly to mixed programs of symphonies, overtures, choruses, arias, concertos and virtuosos pieces. The first such program reads as follows: *(Continued on Page 49)*



the ACCORDION

by Theresa Costello

HOW TO PRACTICE

*S*O MANY REQUESTS have been received for suggestions on how to practice, that I have decided to set down here thoughts and rules for practice as gathered from the many teachers with whom I have discussed the problem. In this day and age when everything is thought of in terms "made easy" no substitute has yet been found to replace the hours of practice necessary to make the study of the accordion pleasant and gratifying. For in music as in other things, one cannot build without a solid foundation and this solid foundation cannot be acquired without practice.

Practice—most necessary but the bugaboo of the lackadaisical student—is often unfairly rated because it is so often mistakenly approached, abused, and confused. We call attention to few very simple rules which should help clarify the issue, and make the needed practice less painful and more beneficial. If correct habits are formed right from the start, much valuable time will be saved, and many headaches over mistakes will be eliminated.

First of all, use your time wisely—it can never be recalled. A half-hour of really concentrated practice is worth three hours of dawdling, playing at practicing, fidgeting around and finding excuses for not tackling the problems at hand. Pay attention to even the smallest detail. If you aim for perfection, you will be taking a big step in the right direction.

Before attempting to play a new composition or exercise, examine it carefully, check the key signature, the measure signature, etc, and locate all spots that look troublesome in any way. These are the places on which you should concentrate first. Now play each hand separately, to allow for complete concentration of trouble spots. Even though you may feel sure of your ability to read both hands together, you will find that your later

performance will be much surer and clearer if you will have the patience to go slowly at the beginning. Remember any speed is too fast if mistakes are being made. Take the time to be accurate.

Avoid physical fatigue. Instead of sawing away at your music until you reach the point of both mental and physical exhaustion, limit your practice periods to the amount of time you can play without undue fatigue. It is better to practice in two or three shorter periods, stopping for a while to clear your mind and relax, than to practice for hours at a time. If you keep on playing until you are too tired even to think, you will be making mistakes which will be difficult to correct.

Pay strict attention to what your teacher tells you, and do not be afraid to ask a question if some part of the instruction is not clear to you. You gain nothing by pretending to understand when you really do not. On the other hand, if you realize that something you may be doing is wrong, try to use your own initiative to figure out just what it is. After all your instructor can teach you what to do, but he cannot go home with you and figure out every problem that may arise. If after considering the problem from every side, you still cannot figure out what to do, check with your teacher before wasting valuable time doing it the wrong way. Do not waste time on trial-and-error methods to make up for what you cannot remember. Learn to conserve your effort and time by developing efficient practice habits, and ridding yourself of false motions and inner tension.

It is important to set aside a definite time each day solely for the purpose of practicing. If this is left to a "free moment" it will never be done. Free moments do not just happen, they must be made.

he practice room is most important. should be well lighted. During the you should have your back to the low, setting the music on the stand such a way that there is no glare on The stand should be at a height will provide the least reading in, and the chair should be a comfortable one, steady, and neither too nor too low. You should sit up right, but not rigidly so. Have all music and any necessary equipment such as glasses, etc. handy, so that will not have to make unnecessary that will interrupt your train of thought.

no overhead light is available for practice at night, try to have a floor light that can be moved to the best advantage, or a clamp-on light that can be attached to your music stand. If possible, always practice in a room by yourself in order to derive the greatest benefit from your work.

Don't fool around with your instrument. If you are a beginner, use the techniques recommended by your instructor instead of wasting practice time by trying them all out on every number.

You must learn to discipline your fingers which are the tools you will use for your work. Control them by playing slowly. You will avoid mistakes that way. Do not attempt a more rapid tempo until the phrases or passages can fit the hand like a glove. At the first sign of uncertainty, go back at once to the slow tempo. The value of practice depends upon the intelligence with which it is practiced. Remember that the development of finger technique is first on the list of all students.

THE END

HENRY COWELL

(Continued from Page 15)

California; in Baltimore at Peabody Conservatory; and in New York at Columbia University.

Recently he set out on a world-wide tour under the auspices of the United States Information Service and the Rockefeller Foundation. At the present time he is actively engaged in lectures and concerts throughout Europe and the Middle East.

Throughout his creative years Cowell has assiduously participated in numerous organizations concerned with the promotion of modern music, and his devotion has never been dimmed by the atmosphere of near-destitution that almost invariably plagues the finances of such groups. Over a long period one of the most active and productive organizations of this type has been the Music Society of California, headed by Cowell in 1927. For many years he personally directed its opera-



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tions, which included the sponsorship of concerts of new music in San Francisco and other California cities, the organization of lectures on modern music, the publication of articles and books, and the production of recordings of compositions which, in those more conservative days, no commercial recording company would have dreamed of putting on the market. Undoubtedly, however, the outstanding and lasting accomplishment of the Society was the publication of *New Music Quarterly*, which still appears four times yearly with one or more new works, American or foreign, in each issue. *New Music Quarterly* presents no comment, only the music itself, and its unique policy has always been to consider for publication substantial works written from a highly original (and often "experimental") point of view—particularly in cases where such an "off-beat" attitude might tend to isolate the composer from his potential audience. An index of the issues of *New Music Quarterly* reads like a who's who of avant-garde music.

When the first issue came out in 1927 Cowell personally wrote notes on eight thousand of the circulars which he sent out to announce the venture. Seven hundred subscribers responded, about half of whom cancelled their subscriptions upon receiving their first copy, devoted to Carl Ruggles' "Men and

Mountains." The *Quarterly* was rescued by Cowell's persistence and by the very considerable financial sacrifice which he undertook personally.

The great interest of Charles Ives in this publication is now history. When Henry Cowell asked Ives to suggest one of his works for the *Quarterly*, Ives insisted on assuming all publication expenses himself, and for three years thereafter helped to resolve the deficit that inevitably followed each issue. The second movement of Ives' *Fourth Symphony*, which *New Music Quarterly* published in January 1929, was the first work of Ives to be formally published in the full sense of the term. (Ives had previously issued limited editions of some of his works at his own expense, intended for private circulation.) A full year was spent in preparing this issue which presented unprecedented problems of engraving—in some places as many as seventeen different tempi and meters are presented simultaneously in the score.

During the years in which Cowell was editor of the *Quarterly*, only one composer was excluded by policy—himself. Not until after he had relinquished the editorship did any of his music appear in the series.

Henry Cowell had an active part in the affairs of the Pan-American Association (Continued on Page 58)

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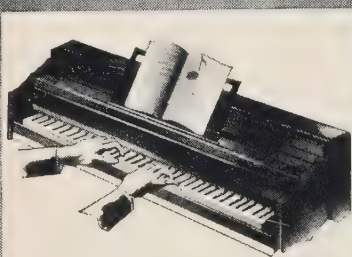
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MODERN LEFT-HAND TECHNIQUE

(Continued from Page 42)

Practicing the sixths unbroken is the
quickest and surest way of acquiring
true intonation in this difficult passage,
and it trains the two fingers stopping
the sixths to fall on the strings simul-
taneously. See Ex. M.



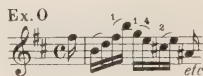
As a final example of Advance Finger-
ing, let us take the first measure of the
third study in Dont's Caprices, op. 35.
Ex. N:



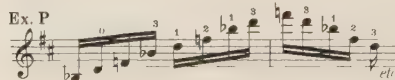
This Example is typical of many to
be found in the violin repertoire.

The term Extension Fingering has
been bandied about a great deal in the
last few years, but not many players
and teachers agree on what it actually
means. Most people think of an exten-
sion as something that is done with the
fourth finger forwards, and possibly,
very occasionally, with the first finger
backwards. But there is much more to
Extension Fingering than that. Some of
the movements the finger makes could
just as well be called Contractions, but
as the finger moves backwards or for-
wards from its natural position the term
Extension can cover it, and perhaps
avoid a confusion of nomenclature.

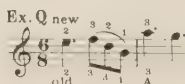
As an example of what might be
called a Contraction, the fingering rec-
ommended by Sol Babitz* for the open-
ing measure of the first Double in Bach's
B minor Partita may be cited. See Ex. O:



Moving the 1st finger up from F-
sharp to G may be called a Contra-
ction or an Extension according to one's
point of view, but there can be no two
opinions about its musical and tech-
nical value. A similar principle is in-
volved in Ex. P, from the Dont Caprice
mentioned above.



The first two measures of the Andante
in the Mendelssohn Concerto is an ex-
cellent example of Extension Fingering
used for melodic and musical reasons
(Ex. Q):



The upper fingering can be play-
singly—and it needs only one shift
in the first six notes. Which is essen-
tially so simple and lofty a melody.

Technical clarity is the *raison d'être*
of the fingering in Ex. R, from the la-
movement of the Mendelssohn Concerto.
Ex. R.



The slide with the 2nd finger in the
old (lower) fingering cannot help
being a smear at the tempo it must
be played, while the new (upper) finger-
ing, though a little harder to learn,
gives absolute clarity when it is learned.
The same reason applies with even
more cogency to the next measure of
sixteenths: Ex. S.



In this Example, the old (lower)
fingering gives two slides in the last
six notes, while the new fingering gives
no slides at all. The principle is clear
to see, in its purest form, in the modern
fingering of 3-octave diminished seventh
arpeggios: Ex. T.



This fingering was quoted, in another
context, in the first article of this series,
which appeared last September. But
the fingering is so solid and so clearly
illustrates the principle of Extension
Fingering, that it is worth quoting
again.

As will immediately be seen, there
is only one actual shift in either the
ascending or the descending arpeggios.
This makes for much greater clarity of
technique when the arpeggio is played
at a rapid speed.

Some controversial points have been
raised in these three articles—last
September and December, and this one
—and I shall be happy to hear from
any reader who agrees with me, who
disagrees, or is in doubt.

(This is the third of three articles
on modern left-hand technique.)

*Sol Babitz: Principles of Extensions in
Violin Fingering. Delkas Music Publish-
ing Co., Los Angeles

★ ★ ★

• The soul of the performer must
speak, through his fingers, to the hearts
of his listeners.

—Ignaz Moscheles
(1794-1870)

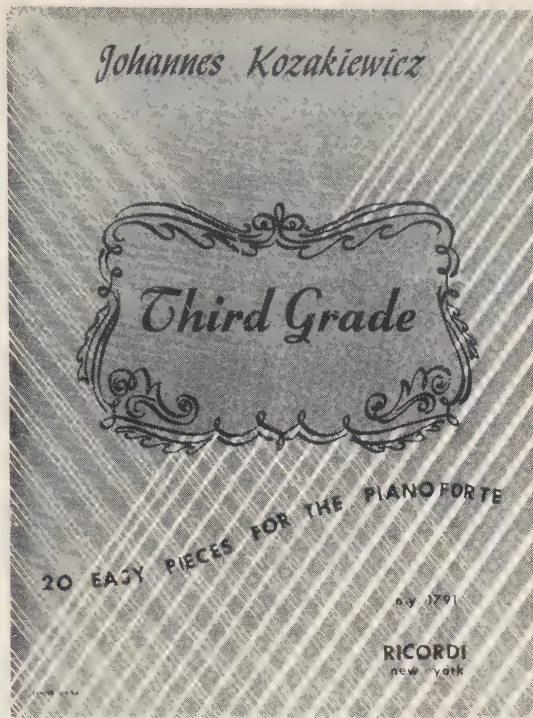
etude—february 1957

HISTORICAL ASPECTS

(Continued from Page 46)

Symphony by Ordoñez
Chorus by Haydn
Cavatina by Traetta
Violin Concerto composed and played by Paisible
Symphony by Kohaut
Concertino for several instruments by Kohaut
Cantata by Wagenseil
is significant that even the proportion of oratorios was not considered without interruption by the performance of a singer or an instrumentalist. In 1781 Mozart played the piano and conducted between the two sections of Albrechtsberger's "The Agony of Golgotha." The first uninterrupted performances of oratorios seem to have been those of Haydn's "Creation" (1799) and "The Seasons" (1801).

This picture, however, would be incomplete, did we not mention the musical activities of the aristocracy and the rising importance and influence of the musical amateur. Aristocrats organized musical productions in their homes and palaces; they employed orchestras which were led by famous musicians and composers. Some of the greatest music of the time was performed in these surroundings. (Symphonies by Haydn in Esterháza and Beethoven's "Missa Solenne" which probably received its first reading in the home of Prince Lobkowitz.) The period of the private orchestra, which had contributed so much to the promotion of musical culture, ended in the first decade of the nineteenth century. It was first paralleled, then followed by the private or public concerts of amateurs. Musical amateurs, besides playing sonatas and quartets in their homes, participated in the arrangement and execution of public concerts as, for example, in the case of the "Concerts des Amateurs," founded in Paris by Gossec, or the Vienna society "Reunion" which in 1813, under Beethoven's direction, performed "Christ on the Mount of Olives". These true music lovers certainly did not always develop into trained musicians but they constituted the musical, active and educated public. They probably did not spend enough time in rehearsals, but they, partly at least, made up for this lack by an unfailing enthusiasm and a nowadays rare capacity for sight reading. Private musicales were a customary institution and we know that some of Schubert's finest works were performed for the first time at such private gatherings. It should be kept in mind that the home was the place for the Solo sonata which was not considered suitable for concert



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(Continued from Page 22)

performance until the 1840's. It is believed that during Beethoven's lifetime only one of his Piano Sonatas, the opus 101, was played at a Viennese concert!

In the meantime two trends became discernible, each developing into a major stylistic factor. We are thinking here first of the decline of the sonata, symphony and concerto as cyclic works, as well as of the particular design called Sonata form. This decline led to a break up of the form also within the concert program. The performance of single movements became the order of the day. In 1827 in Vienna two movements from Beethoven's Ninth Symphony were performed, separated by an Aria and Violin variations. Even Mendelssohn, who did so much for the reform of programming, felt it necessary to present in Leipzig a shortened version of the, then recently discovered great C major Symphony by Schubert in its first performance on March 21, 1839. In the same year Vienna offered a performance of the first two movements only, and these were separated by an Aria from Donizetti's "Lucia."

The second stylistic factor is characterized by interdependent developments, such as the growing perfection of the modern piano, the rapid rise of technical standards and the resulting mass production of brilliant, but very superficial piano music: Variations, Fantasies, Potpourries from Operas and Transcriptions.

This survey of causes places us in a better position to understand the kind of programs that Liszt and others performed. The several factors which explain and account for their appearance are in summary: 1. A great deal of good music still was played, not in the concert hall, but in the home. 2. Public concerts were then a relatively young institution. The development of a discriminating audience proved to be a slow one, proceeding independently from the high levels of creative output. 3. The decline of the sonata and the rise of a virtuoso literature worked in favor of programs on the entertainment level. 4. Around 1840 the solo recital of a pianist was still a revolutionary innovation, signifying a decisive departure from the "mixed" programs. Under these conditions it was only logical that performers choose programs to meet the taste of the large public.

By necessity we have dealt here with a limited period only. Yet, even a short excerpt from the historical development of concert programs can show that they constitute a stylistic factor of considerable significance. Such programs are symptomatic, if not of the entire culture of music, then certainly of the prevailing tastes and needs of audiences. A similar study of our current concert programs would prove to be immensely illuminating.

THE END

For the 65% of the School's students who are totally blind music training is begun by the rote method. This is simply a process of dictating the music notes to a student until he can play the composition completely from memory. Rote serves as the bridge to the basic training method—Braille music—which the student begins as soon as he learns the Braille alphabet and how to read Braille music notation by it. As perfected by Louis Braille in 1829, who though himself blind was an expert organist, Braille music is a special point system which replaces the elaborate visual musical symbol—the stem, flags and so forth. Instead these symbols are represented by embossed dots which can be placed in 63 varied positions. There is a sign for everything, special dot positions for accent marks such as staccato, tenuto, portamento, martellato, special signs for fingerings, chord repetitions, and metronome marks. The student reads the music, even the chords, horizontally and he must commit everything to memory before he can actually start to play.

School officials are convinced that, "The blind can read and commit to paper anything that can be musically stated." To underline this statement of fact, the school equips its students with Braille slates that make individual composing and Braille music notation an easy accomplishment. The slate is a punchboard like pad that can be used for jotting down musical themes. The slate has two metal guides hinged together and paper is placed between them. The guide above the paper contains a series of Braille cells. The writer thereupon punches out each let-

ter, dot by dot, with a metal rod called a stylus. Then he removes the paper and he is able to read, from the raised dots, exactly what he has written.

Of the school's students, 35% are partially blind, so for them further teaching innovations have been perfected. For the use of a special printing process music scores are enlarged five or six times their normal size. Master sheets for this work are done by hand, using Indiaink, and the copies are printed on yellowish paper since this color does not give off glare. As in Braille music, the student must eventually memorize all the music from the enlarged scores, a long but satisfying process.

Entering the Lighthouse Music School one is first attracted by the simplicity of its decor, the foyer with its few display cases, the absence of protruding objects and the handrails lining the side walls. To this set-up is added eight separate studios, containing thirteen pianos, plus other instruments, and an enviable library of Braille and large type music. All this is in keeping with the two-fold object upon which the school was founded. First, for the recreational needs of the student—to help the blind through music toward a happier life—and second, the professional needs—about 10% of the students go into professional music and 25 students have been awarded scholarships to other prominent music schools. Helen Keller, the famous blind writer, must have been thinking about the Lighthouse School when she said, "Rejoice that the cause of the blind has been heard in New York, for the day after it shall be heard 'round the world'."

THE END

NEW VISTAS IN MUSIC PROGRAMMING FOR RADIO

(Continued from Page 23)

selecting new recordings of new music to play on his program each week is "thrilling." There is virtually no end of fine contemporary music, the erstwhile pianist and native of Wisconsin goes on to say. "The hard time is in eliminating pieces. Within a matter of weeks, too, all different kinds of music can be heard on this hour. What I strive to do is express what I think is the important thing—the individual view of the composer."

During the week, WNYC presents "Critics' Choice," a program inaugurated two years ago which introduces the listener to the latest LP recordings,

and features reviews by leading critics. The idea of this program, of course, is to instill "a sense of musical perception," as Siegel phrases it, "in the uninitiated." Meanwhile the noted commentator Gilbert ("The Seven Liveliest Arts") Seldes stimulates interest in public communication in general, with his weekly down to earth, witty chats.

Every week, "New Recordings"; David Randolph's "Music for the Connoisseur"; "Behind the Scenes in Music," featuring the National Orchestral Association, and now in its fourteenth season; concert series from local institutions such as the Frick, Brooklyn, and

Metropolitan museums; plus other es conducted in conjunction with ling music organizations, schools groups—all are presented in such ay as to make WNYC live up to its l of furnishing the finest in music. Our formula is basically very sim-” says Siegel, who has been with YC since 1934. “Primarily, it is to e advantage of all the existing or- izations readily available both in city and outside.” It has broadcast ormances by well-established groups uch as the New York City Opera, past fall; the National Federation Music Clubs, the Little Orchestra ety, the National Association for erican Composers and Conductors; well-known solo artists.

imilarly, it regularly presents the talent from various music schools. rough a rotating schedule arranged a schools,” Siegel explains, “talented ng artists and composers from pro- onal schools and neighborhood cen- are given an opportunity to be rd.” Many of today’s foremost on- stars, as a result, have made their o débuts on the City Station.

Our pioneering program exchange also brought fruitful returns, too, the listening audience, talent and selves,” avows Siegel. “Our inter- onal program exchange with over- s broadcasting systems is a keystone our overall music programming; it occupies an important place in our ual Festival. In fact,” he says, re- ing to the February event, “our an- l American Music Festival is pred- ed on the program exchange idea.” station sets aside a definite period a year—the ten days which include birthday anniversaries of Lincoln Washington—and invites music de- tments of various colleges and uni- sities in all parts of the country, and finest of musical institutions to ticipate in the Festival with a pro- m. “Sometimes this will take the on of a half-hour piano recital by a ng student from one of our Western eges, performing compositions by a lty member,” explains WNYC’s di- tor. “Others might be a university hphony orchestra performing an all- velle program or the works of another l-known contemporary composer; le the foremost leading institutions h as the NAACC, National Orches- Association and others will render première programs by talented art- and composers, both known and un- own.”

n every one of their events, WNYC cials stress, they aim at the “widest ticipation possible, and also place phasis on the new and untried.” New rk’s own radio station, though, need e alone in its enterprise. For, as gel points out, “Our successful pat-

tern can very easily be copied by other radio stations throughout the country. In this modern era of communications, we feel it is almost a basic duty to give voice to the talented groups and artists from all parts of the country, as well as abroad, who can refresh us with stimulating new vistas of the vast amount of talent still untapped in the world today.” And by becoming cham- pions of vital local activity, broadcast- ers become automatically, in time, champions of the peoples of the world. While New York’s Municipal Broad-

casting System continues to open new vistas in music programming that any metropolis might well emulate, some of the networks once again will make mu- sic news this month. The NBC Opera Theatre presents Verdi’s “La Traviata” on Feb. 10, and on the NBC network a telecast of a musical version of “Rug- gles of Red Gap” (Sunday evening, Feb. 3) will star Michael Redgrave, Imogene Coca, Janis Page, and David Wayne.

Bruno Walter leads the New York (Continued on Page 62)



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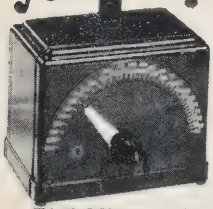
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SHAPE NOTES, NEW ENGLAND MUSIC

(Continued from Page 20)

intact in their own tune books.

It is one of the anomalies of our music history that the cumbersome fasola method of sight singing, which originated in England early in the 17th century, should have been kept alive until very nearly Civil War days because of the utter simplicity and practicability of Little's shape note scheme. Perhaps the high mark of tune book compiling in the *Part Second* tradition was reached with William Walker's wonderful "Southern Harmony" (New Haven, 1835), which contains truly astonishing beauties by way of tune contour and original harmonic pattern. The collection was reprinted in facsimile in 1939, and copies of the original editions still turn up at the "big sings" held at Benton, Kentucky, where old-timers gather each year in the late spring to sing tunes from its pages.

Although Nathan Chapin and Joseph L. Dickerson in their "Musical Instructor" had introduced a seven-shape notation only six years after the appearance of "The Easy Instructor," it was not until Jesse B. Aikin brought out "The Christian Minstrel" (Philadelphia, 1846) that the four-shape notation finally met its match. Aikin's tune book was unbelievably popular, running through more than 200 editions, and his "new system of musical notation" was eventually accepted by just about all Southern music publishers and became standard in that part of the country.

It is interesting to note that Aikin's idea was merely a logical extension of Little's. It proved superior merely because the Italian method of solmization we use today upon which the "Christian Minstrel" notation was based is superior to the Lancashire Sol-Fa method of "The Easy Instructor." Aikin

was in reality Little's defender, and words in which he states the case his notation are, in effect, an eloquent plea for Little's case:

As seven different syllables, names, are used for the purpose of attaining the seven different sounds of the octave with greater facility, seven different figures, or forms, are used for the purpose of obtaining names immediately and with perfect certainty. The key, and the name of any note, and also its pitch and relation to the key, as well as its length, are all written and clearly presented to the eye of the reader by the figured symbol. The name, the shape, and the sound of a note, and its relative pitch, are thus perfectly associated. The round notes teach nothing which is not taught by the use of seven figured notes. But the figured notes do teach what the round notes do not.

The shape note idea is still vigorous and alive, and tune books more than a century old are still in print and in use in certain parts of the South. Modern presses are still turning out shape note books by the thousands. Unfortunately much of the tremendous mass of different shape note music claims as its heritage only the "gospel song" of the late 19th century, but those who are willing to search with open mind can find tunesmiths at work today in the direct tradition of early American folk hymnody and its spiritual mate, music in the 18th century New England idiom. And those who are curious about the development of American popular culture can read the pages of an as yet unwritten history of American music, the neglected and humble tune book of an earlier era. **THE EN**

DON'T SHY AWAY FROM ADULT BEGINNERS

(Continued from Page 12)

piano. Remind them that, after all, they are doing it for pleasure. Encourage them to make the most of the time they have to practice and assure them that when an unusually full week crowds out their time at the piano, you will give them supervised practice periods at their regular lesson times.

Many of them are shy at first about studying for fear of being laughed at for taking up piano lessons at their age, but that fear is ordinarily short-lived. Occasionally, a student rents a practice room in my studio until he gets past the first stumbling efforts and his tunes really begin to sound like something.

Then what a kick he gets out of surprising the folks at home!

(One of my former students, manager of an exclusive specialty shop, makes annual buying trips to New York and has for several years spent his leisure time on these jaunts with the same group of business associates, whom he sees only at that time each year. On the first trip after he started his piano lessons, he dumfounded them all by sitting down at a grand piano in a country club and giving forth with dazzling arrangements of *Star Dust* and *Tea for Two*. His friends did not believe that he had studied for only ten months—

ght he had been holding out on all through the years. He pro- ced it one of the major triumphs is life, and he has many to his t.)

ry to arrange my schedule so that dult beginner will not come im- ately before or after a very young l. If possible, I arrange it so they not have to sit in the waiting room school students. I also try to allow our on my schedule for a forty-five te lesson with an adult student. t consistently keep them overtime, se most of them work on close schedules, but if, at the end of a n, one seems confused over some and has time to stay a few extra tes, I try to get him straightened before he leaves.

ere is a big turn-over. Many get uraged and drop out for one re- ar another. At this point, those of who have shied away from adult aners might well ask, "Are they n all the special handling?" My is a whole-hearted and enthusiastic !" Those who stick with it and y accomplish something are grati- to a major degree. They are so re in their endeavors, so deeply ap- ative of my efforts in their behalf, they get such a genuine thrill out eir accomplishments.

in turn, have made a definite on- tion toward a fuller life for each em by sharing with them my own of music and making it possible each one to realize an ambition h will be a source of happiness to as long as he lives. A teacher has reater reward!

THE END

NEW RECORDS

(Continued from Page 20)

e performance by the twenty-three gs of the Bamberg Symphony. stel Goltz is sometimes wobbling in rendition of the songs, and I can ine this work sung with more ef- veness. (VOX PL 9400)

—Abraham Skulsky

Weill: "Der Jasager" (Complete) loists, Dusseldorf Children's Chos- and Chamber Orchestra (Sieg- ed Kohler)

ere are some amazing aspects in school opera composed in 1930. text by Bert Brecht is based on an ent Japanese Noh play, but the mu- uses no Eastern element. Melodi- it is in Weill's best vein; we easily gnize the composer of the "Three y Opera." There is, however, a ain archaism in both the harmonic rhythmic elements and the Stra- cy influence is sometimes discerni- (Continued on Page 64)

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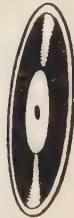
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Junior Etude

Edited by Elizabeth A. Gest

The Bagpipes of Scotland

by Leonora Sill Ashton

DID YOU know that the bagpipe is one of the oldest musical instruments? We read of it in the early days of Greece, then in Scandinavian countries, and today it is known in nearly all parts of the world. Why, then, do we think of it as belonging especially to Scotland?

One reason is that, in spite of its being such a universal favorite, very little music has been written for it except in Scotland; also, many of its developments, familiar at the present time, had their beginnings in Scotland.

In its simplest form, the bagpipe consisted of an airtight leather bag, with a tube, through which the wind was blown into the bag by the player. The first improvement in this simple device was the addition of another tube which provided continuous harmony as accompaniment, and this is the chief characteristic of the bagpipe. That first addition was of great importance, the tube being called the *chanter* and has a double reed similar to that of the oboe. It is pierced with eight holes, on which the piper plays the melody of the music.

The more modern bagpipes have four or six pipes called *drones*, having single reeds and are also pierced with holes, but give only the octave and fifth of the scale, and sound continuously while the chanter plays. It is not surprising that these empty tones are often referred to as the continuous "wail" of the bagpipe.

Scotland has four different types of bagpipes. The Highland Pipe is used chiefly for martial music; the others are the Lowland Pipe, the Hybrid Low-

land and the Small Pipe, usually associated with the lively Scottish dances, the Reel and the Fling.

Strange as it may seem to some, there is a band of seventy-two girl bagpipers in the University of Iowa. They dress in the authentic Scottish costume when giving concerts. Some months ago they went to Scotland and England on a concert tour.

Some people say that the dreary, monotonous strains of the bagpipe *drones* remind them of the gray, rocky hills of Scotland, and that the melody which



Scotch Piper

the *chanter* plays above them is like the purple heather which blossoms on the hills. Perhaps the people of Scotland think that, too.

MUSICAL INSTRUMENTS

by Florence Parker Simister

The violins

Tuck under chins;

The double-bass

Needs lots of space;

The piccolo

Is not pitched low;

The big bass horn

Is played while worn;

Far-eastern tunes

Just suit bassoons;

The xylophone

Makes sparkling tone.

WHEN YOU turn on your radio or TV set and hear a singing commercial, do you realize you are listening to a form of advertising that is hundreds of years old?

As early as the thirteenth century in all large cities, trading was carried on by wandering merchants, who "cried" their wares or services as they passed through the streets or stood on the corners. In time, these "cries" molded by the natural rhythms of the words used, and by the natural cadence of the language, became little tunes. The townspeople became familiar with these tunes, that when they heard the distant approach of a vendor, they would know what he had to sell by his tune, even though he was not near enough to have his words heard.

Many London street "cries" included those sung by merchants selling fruit, vegetables, fish, as well as others offering services, such as *Blow to Mend, Wood to Cleave, Have You Any Work for a Tinker?, Knife and Scissors to Grind*. The merchants and others who thus advertised their wares and services to the townspeople were called "hawkers." Civic officials, such as the Town Crier, and the Watchman who called out the hour and the weather, as well as beggars and others, all had their own "cries."

Some traditional "cries" were arranged in the form of musical "rounds" by musicians living in the time of Queen Elizabeth, and these were thus preserved for future generations. Handel introduced some of them in one of his operas, "Serse," which he composed in 1738. He told his friends that "the hints of the best songs have been owing to the sound . . . of 'cries' in the streets."

Some Italian composers made simple choral arrangements, using "cries" of the fourteenth century, and the French composer, Gustave Charpentier, incorporated street "cries" in his well-known opera "Louise," which was first produced in Paris in 1900.

Do you think that any of our singing commercials, or "cries" of the present time will ever be considered worth collecting and preserving? Listen carefully to some. Which do you consider the best?

to score. One hundred is perfect)

What is the name of the river for which Strauss named one of his waltzes? (5 points)



7—What is the name of the composer? (5 points)

Answers on this page

by *Ida M. Pardue*

Place a bowl or box of alphabet macaroni or anagram letters, on a table at one end of the room. Divide players into two teams. At the word "GO" one player from each team races to the bowl. He picks out letters until he can form the word *music*. As soon as he announces the word he has these letters he throws them into the bowl and races back to the table. The next player on his team, who has been waiting, goes up to the table to take his turn. The game continues in the same way. The team finishing first is the winner.

*Tsiporah Glass (Age 20),
Massachusetts*

Class A, 16 to 20 years of age; Class B, 12 to 16; Class C, Juniorettes under 12. Prizes will be mailed in March. Names of prize winners and list of best thirty re-

Print your name, address and class in which you enter, on upper left corner of paper and print address on upper right corner. Mail entries to Junior Etude, Bryn Mawr, Pa. Contest closes February 28.

Space does not permit mentioning other topics.

Class B—John B. Richardson (Age 15),
Indiana.

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa. and if correctly stamped, they will be forwarded to the writers. Do not ask for addresses. Foreign postage is 8 cents. Foreign air mail rate varies, so consult your Post Office before stamping foreign air mail. Print your name and return address on the back of the envelope.

Jean Stincar (Age 16), New Zealand

Carol Clifford (Age 13), Michigan

(In alphabetical order)

Mirabelle Andrews, David Boyer, Felecia Czabator, Birdella Daily, Olivia Daniels, Alma Edwards, June Farber, Alice Fenton, Sylvia Gordon, Dianne Hayashi, Mariam Ince, Mildred Jackson, Nancy Ann Johnson, Sandra King, Pamela Landon, May Leung, Gordon Masters, Ronald Peters, Harrietta Peterson, Lorraine Pitman, Eunice Robertson, Judith Runceton, Emilie Simpson, Larry Shelly, Carol Ann Sneed, George Thomas, Irene Towne, Marjorie Travv, Ora Winters, Anita Young.

I study piano and accordion and would like to further my music education after I complete my high school education. I play my accordion at different "shows" in Vermont and have won several contests. I enjoy swimming, badminton and basketball. I am glad you have accordion articles in ETUDE. I would like to hear from others who are interested in music.

Wendy Masino (Age 15), Vermont

I have studied piano for over ten years and also play the accordion. I like bowling, archery, badminton and hiking, but most of all I like to write letters. I was musical director of a show we put on recently, am secretary of an outing club; I conduct a large chorus and belong to other clubs. I lead a busy life but always find time to write letters and would like to hear from readers anywhere.

*Jane Claire Forte (Age 20),
Massachusetts*

Answers to Quiz

1. Edward; 2. "Fidelio"; 3. piccolo;
4. Debussy; 5. Hänsel and Gretel; 6.
Peter; 7. Danube; 8. Anna Magdalena;
9. timpani; 10. To a Wild Rose, by
Edward MacDowell.

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SINGING ON TELEVISION

(Continued from Page 13)

and of self-consciousness about singing has a decided advantage. On the whole, I suggest that the candidate for television work wait until defects of speech, diction, or regional mannerisms have been corrected.

"As to strictly vocal problems, the TV singer soon learns—and to his surprise—that, except for the most musical programs, like the Voice of Fire, production attention is centered 98% on the visual (video) aspect of television, and about 2% on the audio. The experienced professional singer must accustom himself to the fact that TV does not yet equal radio as to fidelity of sound broadcasting. This is less of a problem to the crooner than to the legitimate singer (the differentiation is part of the trade talk), and herein lies an important distinction.

"The legitimate singer uses his voice as he would on the concert stage, training himself on sound methods of production, good resonance, dynamic control, polish, etc. The crooner bases his work less on volume and production habits than on some personal quality of style. And if this highly personal trademark comes through successfully, he knows all is well. Provided only this personal trademark reaches the hearers, any other difficulties can be handled on the big engineering point in the control room.

"The legitimate singer can sing as he would on the concert stage but on a smaller scale. His vocal problem, then, is to scale down volume without altering basic vocal technique. He must send out a full range of dynamics scaled down anywhere from 10 to 25 per cent. On television, one seldom sings in full voice. Again, the production of commercial TV requires that every song shall mount to a grand climax (or 'big show') at the end. This is felt to 'sell' the song better. To achieve this within the scaled-down framework in which all TV singing takes place, requires much practice. Finally, the singer must learn to strike his own happy medium between the casualness of the crooner and the show of effort in the big finale.

"It sometimes happens that an otherwise enjoyable vocal performance on TV is marred by the aspect of the wide open mouth of the singer. As far as I know, the only solution for this vexatious problem is to beg the directors not to come too close, especially during high notes! It is possible—indeed, advisable—not to distort the

outhright diction; but attempting to without properly opening both h and throat is neither possible advisable. The best thing, then, is arn all one can about camera an- and try to work out shots and ions with one's directors. A good vocal technique never leads one to unattractive things, and nothing be allowed to hamper good pro- on habits.

On the whole, I should say that ever is good singing, is also good television, always allowing for the al problems caused by extra close- to one's hearers. The chief thing let no effort show! Acquiring the which conceals art is valuable in form of artistic expression—on TV absolutely essential.

One gains this greater ease by de- scribing and maintaining sound habits cal production; by experience; by ving the difficulties one will have to The TV singer should work be- a mirror, learning to see himself hers see him. This is not easy. Nor- y, one approaches the mirror with eful idea of how one expects to And one should learn to hear one- too. Working with a tape-recorder oriously helpful, emphasizing not the sounds one makes, but the for learning to listen to oneself. ou watch and hear yourself, stay he performing side of the foot- s—observe critically, and don't be- your own audience. That, I think, e best way to avoid self-conscious-

television singing requires an enor- s repertoire. The need has not yet n for the subtler classics—the songs ugo Wolf, let us say—but among lighter classics, old favorites, bal- and straight 'pop' songs, the more can master, the better. But here a, the legitimate singer must keep basic vocal technique sound and fluenced by the desire to make an- t. In singing a popular song, for nce, one should be careful not to ute a crooner. One should also keep various styles within their own e. If a light classic is to be sung popular program, keep it within wn style and don't try to make a of it. In this sense, good taste is aluable on TV as it is on the con- platform. But the main thing to s is that the singer's first concern be clean, good singing, based on d production methods. One's other s must rest upon safe vocal tech- es." THE END

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(Continued from Page 47)

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ciation of Composers, which founded in 1928 by Edgar Vares the purpose of promoting the music composers of the Western Hemisphere through concerts, publications, recordings and lectures. The Association set itself the task of furthering good relations between the musical cultures of North and South America through exchange of scores and by reciprocal visits of musicians. Cowell, as director of the North American section, organized concerts throughout the United States, Central and South America, the larger cities of Europe. He served as consultant for the Music Division of the Pan American Union, director of the Editorial Project Latin American Music and the Music Distribution Project, both of which sponsored exchange publications, library loans of scores by North and South American composers.

In fact it would be a considerable project to catalogue all the responsive musical posts which Cowell has been through. During the last war he was consultant in music and chief music editor of the Office of War Information. He has been a member of the board of the United States section of ISCM (International Society for Contemporary Music), a member of the advisory board of the League of Composers, a member of the board of directors of International Exchange Concerts; he is chairman of American Composers and the National Federation of Music Clubs. In 1951 he was elected president of the American Composers Alliance; American Library of Musicology, Netherlands Society for Contemporary Music, and the Contemporary Arts Association have all claimed his service, and in 1951 he was elected to the National Institute of Arts and Letters.

Active as an author since the beginning of his career, Cowell is today among the most fluent and discerning writers on contemporary music. *Musical Resources*, written in 1929, later revised, and published by Alfred A. Knopf in 1930, was the first American book on contemporary music theory. In 1933 Cowell was editor of a leading contributor to the symposium *American Composers on American Music*, a book presenting twenty articles on composers written by other composers and eleven articles on more general musical topics. In 1955 appeared what will no doubt be regarded as Cowell's most important literary contribution "Charles Ives and his Music." This book, on which Cowell worked for several years in collaboration with his wife Sidney, is the culmination of nearly

y years of devoted effort in the
e of Ives' music. For the first time
uthoritative, full-dimensioned view
es is presented, documenting this
oser's stature as one of the gen-
powerful, uniquely indigenous
s in America's musical tradition.
aders of the G. Schirmer publica-
The Musical Quarterly, during the
few years have come to value and
pate the perceptive and sympa-
reviews of first performances of
ican works which Cowell regularly
tributes to the magazine. His atti-
as a critic is at one with his views
editor and administrator—he is
al to no one school, style or sys-
but is able to appreciate the posi-
pects of the entire vast area of
rn composition; having set for
lf no creed or dogma in writing
g, he is free from bias when eval-
g the music of others. Cowell can
ss a composition which is easily
sible to the listener with the same
alness and discernment that char-
zes his analysis of a work written
harsh, bizarre or enigmatic idiom.
To be continued next month)

WE CAN CO-OPERATE

(Continued from Page 22)

Pianists have very limited op-
unities, compared to other instru-
lists, to play together. A Festival
is kind does give them a chance
semble work and of learning how
low a conductor's beat.

Another important lesson that stu-
teachers, dealers and civic offi-
have learned is that not all chil-
are juvenile delinquents and none
be. Through such a Festival we
the importance of taking care of
erty. In the store where we had
48 rehearsals this past year with
335 players coming together in
os, once each week, we received
one complaint of poor behavior
not so much as a scratch was re-
ed on the 26 valuable pianos which
were permitted to use . . . new
es, too. I think that that is a won-
l tribute to the students, to the
ers, to the homes from which these
ren came and to music. And, also,
he fact that these pupils have
gh self-discipline to co-operate.

When even some church social gath-
s have had to be abandoned be-
of poor behavior, our record
s one believe that music does have
ower to soothe the savage breast.
ll the pianists play duets in our
als except two groups. The teach-
ists group plays duo-piano ar-
ements," Julian McCreary added.
l the high school-college group
two pianos—eight hand arrange-

ments.

"I think that often in our effort to
make music fun for children we under-
stress the fact that music is also hard
work. A Festival of this kind, when it
is over, teaches them the truth that
they've accomplished something only
through hard work and that such ac-
complishment brings them a real sense
of joy and satisfaction.

"Also they learn the importance of
dependability and of exactness. They
can be careless in their individual solo
playing but in ensemble work if some-
one doesn't give the exact time value
to a 16th note, they hear how ragged the
whole piece goes simply because some-
one hasn't been exact. So they work
harder and have the joy of near per-
fection. One player came to me after
our last Festival and said: 'When I
attended the first rehearsal, the only
thing that I could hear was myself.
But now I not only hear myself but I
hear all the others, too.' To me that is
one of the greatest things that a Festi-
val does to students. Again, that is the
spirit of co-operation and growth.

"We believe that world co-operation
begins in the family, spreads from the
family to the community, then to the
state, the nation and the world. When
we can demonstrate it here in Phoenix,
through music, we are demonstrating
a little of what can be done on a bigger
scale throughout the world and that is
the most important thing in whatever
your field of work.

"What we are doing in Phoenix with
our piano festival can be duplicated in
any city, regardless of its size . . . some
festivals might use only 8 pianos, others
might use 100. We hope that other com-
munities will try our plan. We would be
very happy to co-operate with them in
any way that we can. We will send our
ideas, programs and other material to
any group that requests it, because
frankly we think that it is one of the
greatest community co-operative enter-
prises we have ever seen." THE END



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ASPECT OF FOLK MUSIC

(Continued from Page 10)

used to polished styles. Thus, the professional folk singers are forced to change from the original versions. So singing them with elaborate accompaniment, something we rarely find in the countryside. Others change the melody so it will sound more conventional, perhaps more exotic; they introduce drama and emotion into the rendition. All of this is good musicianship, but we must realize that the main benefit of folk music does not emerge from sitting back and listening, but that one must participate in order to get the most out of it. In the villages and farms of this country, people sing folk songs; they are not content just to listen. The best singer, they insist on performing themselves. That is why folk songs have become a genuine expression of the people at large. If folk music is lifted to the level of the symphony orchestra or the art song, it will improve in the ordinary musical sense, but it will lose its basic quality of general appeal, and it will probably die because it cannot in the long run compete on equal terms with Bach or Beethoven.

THE END

NEW VISTAS IN MUSIC

(Continued from Page 51)

Philharmonic on February 17 (Sunday afternoon, CBS-Radio) in Mahler's Second Symphony, with the Westminster Choir, the soprano Maria Stader and the contralto Maureen Forrester assisting. On February 10 he featured Bruckner's Ninth Symphony on an all-orchestral program, while Dimitri Mitropoulos is the conductor and Nathaniel Milstein the violin soloist on the February 3 broadcast.

For the shortest month of the year "The Voice of Firestone" and the "Telephone Hour" have scheduled the following soloists for their Monday evening programs.

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February 4, Mildred Miller

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February 18, Dorothy Kirsten

February 25, Thomas L. Thomas

"The Telephone Hour"
(NBC-Radio)

February 4, Leonard Warren

February 11, Eileen Farrell

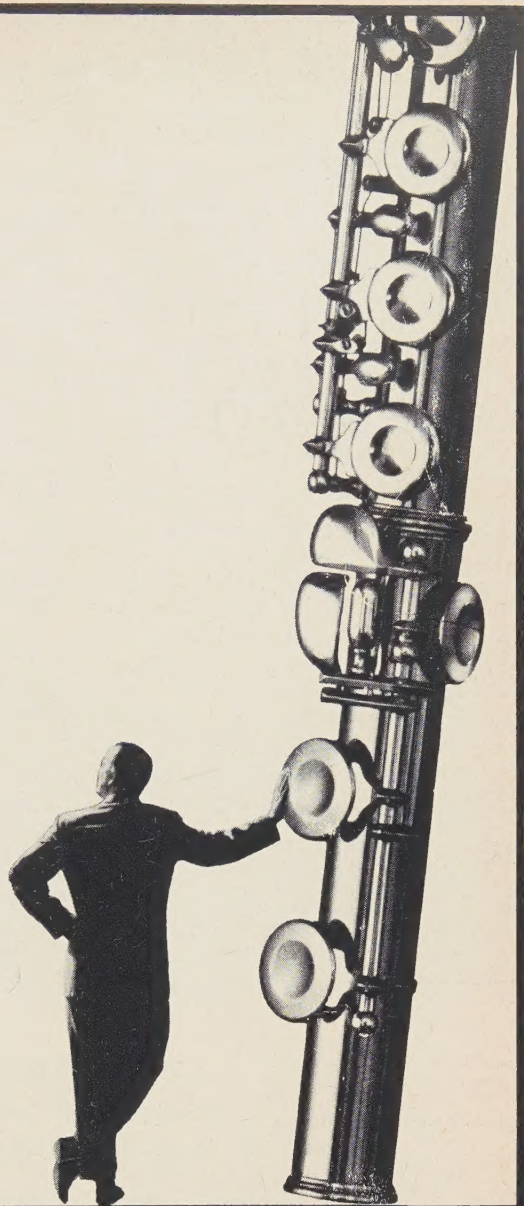
February 18, Blanche Thebom

February 25, Unscheduled

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MUSICAL EDUCATION IN THE UNITED STATES

(Continued from Page 43)

My travel schedule was a varied one; it contained not only the inspection tour of more than sixty schools in fourteen cities throughout the United States, but a "non-educational" trip through the kind consideration of Miss Vanett Lawler of MENC.

Enjoying the sights of New York and Chicago, strolling through the streets of Washington and Los Angeles, joining a wonderful excursion to Grand Canyon, attending a number of Christmas meetings at Dallas and New Orleans (this city unexpectedly awarded me with honorary citizenship, and presented me with a golden key to the city)—all these helped me realize the American way of life with my own eyes. Though I am not a Christian, I often attended Sunday services or Christmas meetings. On such occasions, I always thought that religious life like this formed an impressive background for developing the musical education of American boys and girls. That they are blessed with the chance, at least once a week, to sing the same hymns, and listen to the same organ music and the same choir—even though this may be-

come a routine matter to Europeans and Americans—still it never fails to cultivate the musical sentiments in their minds. In this regard, Japanese teachers of music are handicapped in comparison with American teachers. After all, in Japan, many more tasks are imposed on musical education at school than in the United States.

The greatest souvenir brought back home with me is the collection of photos and lantern slides, numbering 600, taken at the schoolrooms in various parts of America. Here in Japan, each of them reminds me vividly of the methods of the teacher, and the performance of the pupils. This collection gave great pleasure to my friends and fellow teachers who are very desirous to know about the practical aspects of music education in the United States.

To conclude this brief report of my tour, I want to express my sincere gratitude to those people who helped me during my stay in the United States, and who were kind enough to talk with me on various topics of music education, thus paving the way for our mutual understanding. THE END

NEW RECORDS

(Continued from Page 53)

ble. The work has an overall atmosphere of dramatic poignancy, which may seem strange in a school opera, but which is necessitated by the inexorable fateful course of the story. The performance is a well integrated one. (MGM E-3270) —Abraham Skulsky

Aaron Copland: *Music for the Movies* (1942)

Kurt Weill: *Music for the Stage* (1935-1950); MGM Orchestra (Arthur Winograd)

Copland himself arranged this suite from three films for which he wrote the music: "The City," "Of Mice and Men," and "Our Town." It is naturally Copland in his lightest vein. Still from the viewpoint of film music, it is by far superior in quality to any of the scores that we get from Hollywood. As to the Weill, it is a horrible concoction (by Ed. Cole and Marga Richter) of some of the composer's Broadway music, from which the principal element, the vocal one, has been eliminated. Not unlike the instrumental versions of Verdi and Puccini operas by Kostelanetz. —Abraham Skulsky

Following is a list of additional new recordings.

Brahms: Symphony No. 1 in C Minor. The Pittsburgh Symphony Orchestra (William Steinberg). CAPITOL (P8340)

Marcello: Six Sonatas for Viola Da Gamba and Harpsichord, Op. 1 (Janos Scholz and Egida Giordani Sartori). EPIC (LC 3260)

Milstein Miniatures (Nathan Milstein with Leon Pommers). CAPITOL (P8339)

Beethoven: "Eroica" Symphony No. 3. Philharmonia Orchestra (Otto Klemperer). ANGEL (35328)

Prokofiev: Lieutenant Kijé Suite, Op. 60; Kodály: Háry János Suite. Philharmonic-Symphony Orchestra of New York (Dimitri Mitropoulos). COLUMBIA (ML 5101)

Mozart: Concerto No. 10 in E-Flat Major for Two Pianos and Orchestra; Concerto No. 7 in F Major for Three Pianos and Orchestra. Vienna Symph-

ony Orchestra (Bernard Paumgartner). EPIC (LC 3257)

Vaughan Williams, Ralph: Mass in G Minor, and other works. The Augustinian Choir (Henry Veld). WORD (W-4002-LP)

Dubois: Seven Last Words. The Cantata Singers (Clarence Snyder). WORD (W-4002-LP)

Strauss, Johann: Emperor Waltz; Fledermaus—Overture; Vienna Tales from the Vienna Woods; Gypsy Baron—Overture; Blue Danube Waltz. Columbia Symphony Orchestra (Bruno Walter). COLUMBIA (ML 5113)

Dvořák: Quartet in F Major, Op. 95 ("American"); Quartet in E-flat Major, Op. 51. Budapest String Quartet. COLUMBIA (ML 5143)

Beethoven: Sonata in F Minor, Op. 101; Sonata in C Minor, Op. 111. Leonard Levy, pianist. UNICORN (UN LP 101)

A Round of Poems (selected from "Invitation to Poetry"). Lloyd Frankenberg. COLUMBIA (ML 5148)

Beethoven: Sonata No. 30 in E Major; Sonata No. 31 in A-flat Major; Sonata No. 32 in C Minor. Glenn Gould, piano. COLUMBIA (ML 5130)

Khachaturian: Gayane Ballet Suite; Tchaikovsky: The Comedians. The Philadelphia Orchestra (Ormandy). COLUMBIA (CL 917)

Bach: Concerto No. 1 in D Minor for Organ and Orchestra; Concerto No. 2 in D Major for Organ and Orchestra. Richard Ellsasser, organist, with the Philharmonia Orchestra of Hamburg (Walther). M-G-M (E3365)

Dvořák: Slavonic Dances; Smetana: From My Life. The Cleveland Orchestra (Szell) EPIC (SC-6015)

Corelli: Concerti Grossi. EPIC (3264)

Famous Mozart Arias. Vienna Philharmonic Orchestra (Paumgartner). EPIC (LC 3262)

Tchaikovsky: Symphony No. 2 in C Minor, Op. 17; Mussorgsky: Night on Bald Mountain. Philharmonia Orchestra of Hamburg (Winograd). M-G-M (E3433)

Faure: Masques et Bergamasques; Debussy: L'enfant et le sortilège; Lenore (Symphonic Poem); Chausson: Viviane (Symphonic Poem). Philharmonia Orchestra of Hamburg (Winograd). M-G-M (E3434)

Villa-Lobos: Bachianas Brasileiras No. 9; Santa-Cruz: Sinfonia No. 2. M-G-M String Orchestra (Surinach). M-G-M (E3444)

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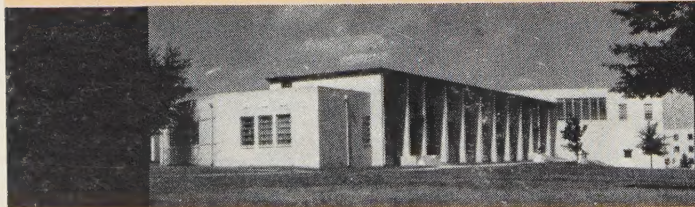
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